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INDIA AND MALAYA THROUGH THE AGES

(A PICTORIAL SURVEY)

By

S. Durai Raja Singam,

Kuantan, Malaya.

with a Foreword

by

Sri Jawaharlal Nehru

(A Revised and Enlarged Third Edition)

1954

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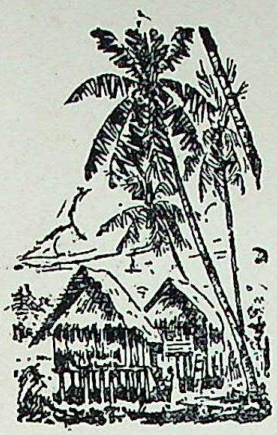

INDIA AND MALAYA THROUGH THE AGES

(A PICTORIAL SURVEY)

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BOOKS BY S. DURAI RAJA SINGAM

1. Homage to Ananda Coomaraswamy (2 Vols.)
2. Malaya's Cultural Debt to India
3. Malayan Place Names.
4. Malayan Street Names.
5. Malayan Tit-Bits.
6. Insignia Malayana.
7. Ceylon's Place in Indian Culture.
8. Gandhiji—the Smiling one—(A study of Gandhian Humour).
9. C. F. Andrews—A study.

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First Edition - - - - - - 1947

Second Edition - - - - - - 1950

Third Edition - - - - - - 1954

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[*Note:*—This blank page is meant for the reader's own notes.
This book is primarily a University student's manual.]

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FOREWORD

by

SRI JAWAHARLAL NEHRU

Prime Minister of India.

India's long history has few more fascinating chapters than those relating to her missions and adventures in South East Asia. Unfortunately even now few people know much about these colonising expeditions and the wonderful flowering of Indian art and culture that they brought about over these eastern regions. Even now the student of Indian art must go to this further India to find some of the finest specimens of it.

I welcome this little book of pictures showing the connection of India and Malaya through the ages. I hope it will lead to further study of India's connection not only with Malaya but with the other countries of South East Asia during past ages.

I hope also that this study will lead to an understanding of the present and to a growth of closer relations between these countries and India.

JAWAHARLAL NEHRU.

New Delhi, India.

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PREFACE

For the first time there is presented between two covers pictures conveying the story of India and Malaya through the Ages. This collection of about more than one hundred and fifty carefully chosen photographs with explanatory texts cover almost every aspect of the influence of Indian life and culture in the heritage of the Malay. If these pictures could speak they would tell how during the last years a long and brilliant chapter of ancient Indian colonization on Malaya has been brought to light by the labours of explorers, archaeologists, historians and linguists. Thanks to the labours of a great many scholars Indian influence in Malaya is not a closed book today. There is a vast repository of the cultural heritage of India. India's ties with Malaya start with the dawn of Malayan history. The Malays have received and assimilated in innumerable ways in their language, music, arts and crafts and diverse manifestations of Indian culture.

When the Poet Rabindranath Tagore set out on a pilgrimage from India to Siam, Cambodia, Indonesia and Malaya in 1927 I had the good fortune to be in his company for a part of his Malayan tour. I showed him my manuscript of my book *Malaya's Cultural Debt to India* and several of the pictures that are embodied in this book. These pictures interested him very much and as he returned the little album of pictures he wished me all success in this particular branch of study. Again in the same year when I had the good fortune to have a *darshan* of Mahatma Gandhi for a second time in Ceylon, I showed him these pictures and he was deeply interested in the close ties that existed between Malaya and India. When the first edition of this book was brought out on the 69th birthday of Kala Yogi Ananda K. Coomaraswamy he commented on the publication as being "very useful and complimentary." I am deeply grateful to Sri Jawaharlal Nehru for the foreword which he has been kind enough to write.

I wish to thank the Straits Times Press and the Editor of the Journal of the Royal Asiatic Society, Malayan Branch and the Director of Museums, Federation of Malaya for having allowed me to use some of the photographs that are "Copyright." Due acknowledgment has been made in the pictures of the journals concerned. I am also grateful to the Director of Raffles Museum, Singapore for allowing me to take several photographs at the Museum. Every possible care has been taken to trace the copyright of all illustrations used, to give proper acknowledgment, and to request permission where necessary. Illustrations have come from many varied sources and if inadvertently I have used material without due permission and acknowledgment I trust copyright owners will accept this explanation.

In the case of some old and valuable prints included for their historical interest, the printed reproduction is below the standard of the rest of the book. I regret this unavoidable. All these pictures tell a story—a great story indeed. I hope this book of pictures would lead readers to a more detailed study of Malaya's cultural debt to India. As is generally recognised, this visual method of conveying the essential facts of Indo-Malayan contacts would I hope prove more effective than the descriptive one.

S. Durai Raja Singam.

Kuantan, Malaya,
September, 1954.

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GREETINGS

The sembah ("greeting") in Indian style: a movement of the hands with which every Malay classical dance begins. Here the dancer's head in turning from left to right in the *patjak goeloe*, to mark the end of the first part of the movement, after which the hands will make a symbolic and honorific lotus flower.

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Sri Jawaharlal Nehru.

"As I have wandered up and down this pleasant land of Malaya, I have been brought to realize the close associations that existed between this land and my own country ages ago, over a thousand years, evidences of which you find not only in history but in all manner and forms in this country. All the people of this land are in fact adopted, intimately associated with, almost descended from our country and they have been here as settlers from a thousand years ago. So we have much in common, both in the past and in the present and I hope we shall have a great deal in common in future."

(Sri Jawaharlal Nehru—India's Ambassador of goodwill who visited Malaya thrice in 1937, 1946 and 1950. His name is known to every household in Malaya today.)

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DEDICATED

TO

GURUDEV

ANANDA K. COOMARASWAMY

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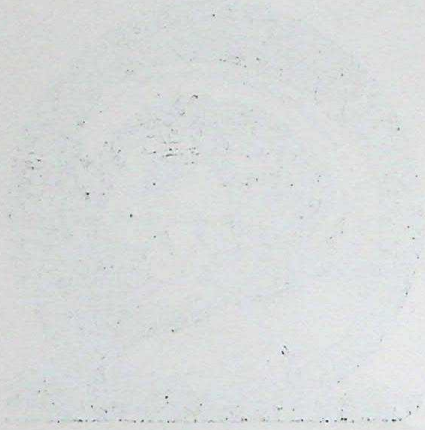

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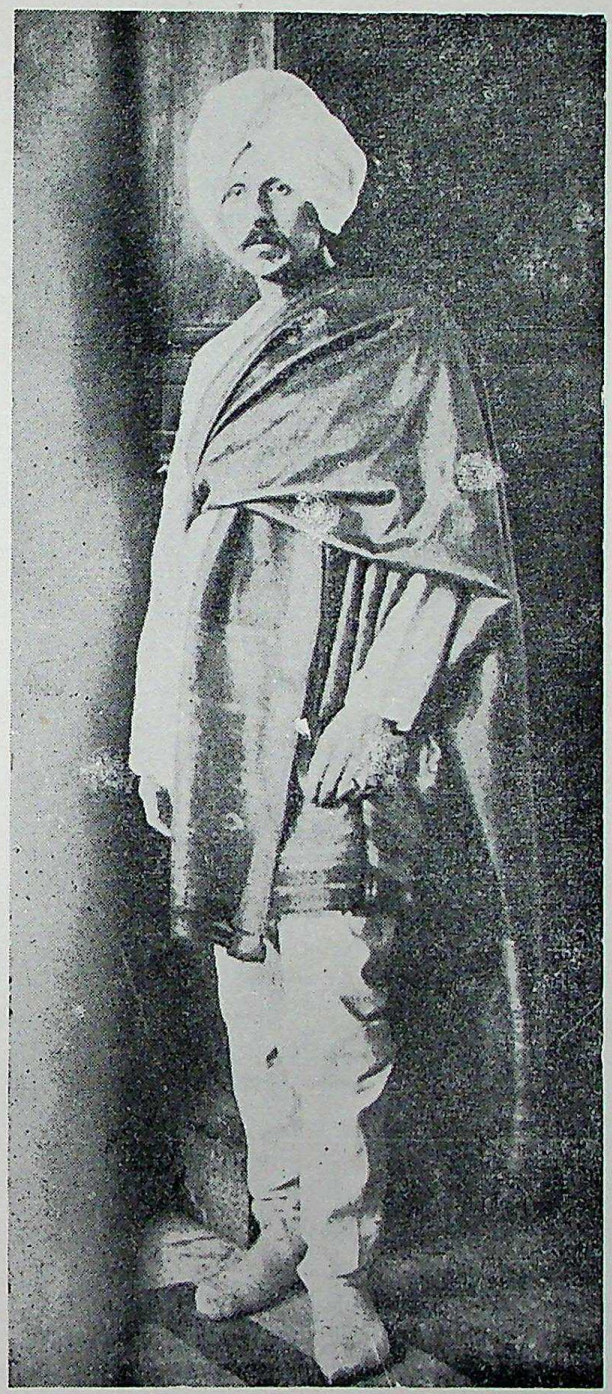

"IN ASIA ALL ROADS LEAD TO INDIA"
Dr. Ananda K. Coomaraswamy.

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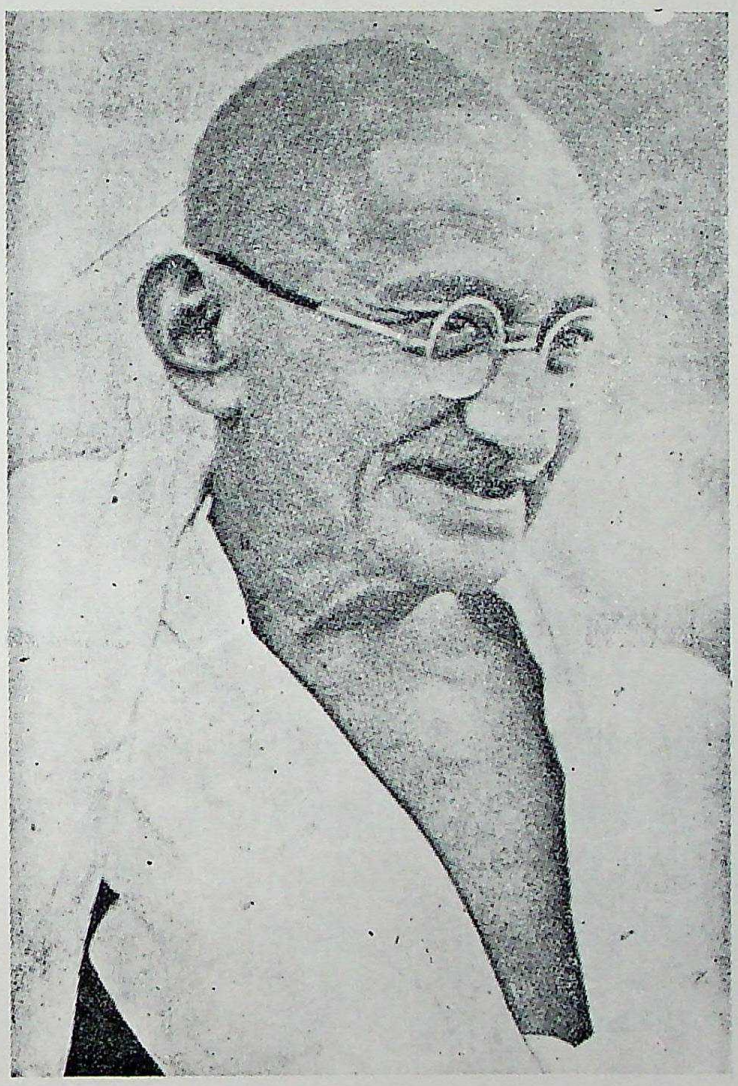

Mahatma Gandhi.

"There is an imprint of Hindu and Buddhist influence in the whole of Asia which includes India, China, Japan, Burma, Ceylon and the Malay States."—Gandhiji in an interview with the Author in 1927.

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MAHATMA GANDHI'S MESSAGE TO MALAYA.

Borsad,

June 24, 1931

Dear Friend,

I thank you for your letter. I have not seen the spinning wheel sent by you. When I go to Ahmedabad I hope to see it.

My message to the Indians and the Ceylonese in Malaya is that they should represent the best traditions of the countries from which they come and befriend the people on whose goodwill and cooperation their living in the Peninsula depends.

Yours sincerely,

mk gandhi

Syt. S. Thurai Raja Singam,
The School,
Pekon (F.M.S.)

A letter to the author by way of acknowledging a Malay Spinning Wheel which the author sent to Gandhiji for the Magan Gandhi Museum. The above message is as inspiring as if it were issued today.

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The Pilgrim from India

"Burdened with a sense of sadness at the poverty of spirit and desultoriness that has overcome a great deal of our activities at the present day, I set out as a humble pilgrim towards Malaya, Indonesia and Indo-China, lands which were at one time awakened by the call of a vigorous spiritual life from our ancestors. India was great because of her eternal and absorbing quest for self realisation and because of her active charity for all life, her overflowing wealth of humanity which urged her to go out and meet her neighbours a living inspiration for their creative soul. My visit to those lands has for its object the endeavour to realise a large perspective of our history vastly transcending our geographical boundaries and our very limited human interests that will help us to lift up our hearts above all petty and sordid concerns and to be strong in our faith in the necessity for obedience to truth, for a universal outlook on life and for a large sense of justice and generosity so greatly needed to-day for a social adjustment among races that live together in India oblivious of the fundamental oneness of humanity that comprehends them all."

Dr. Rabindranath Tagore.

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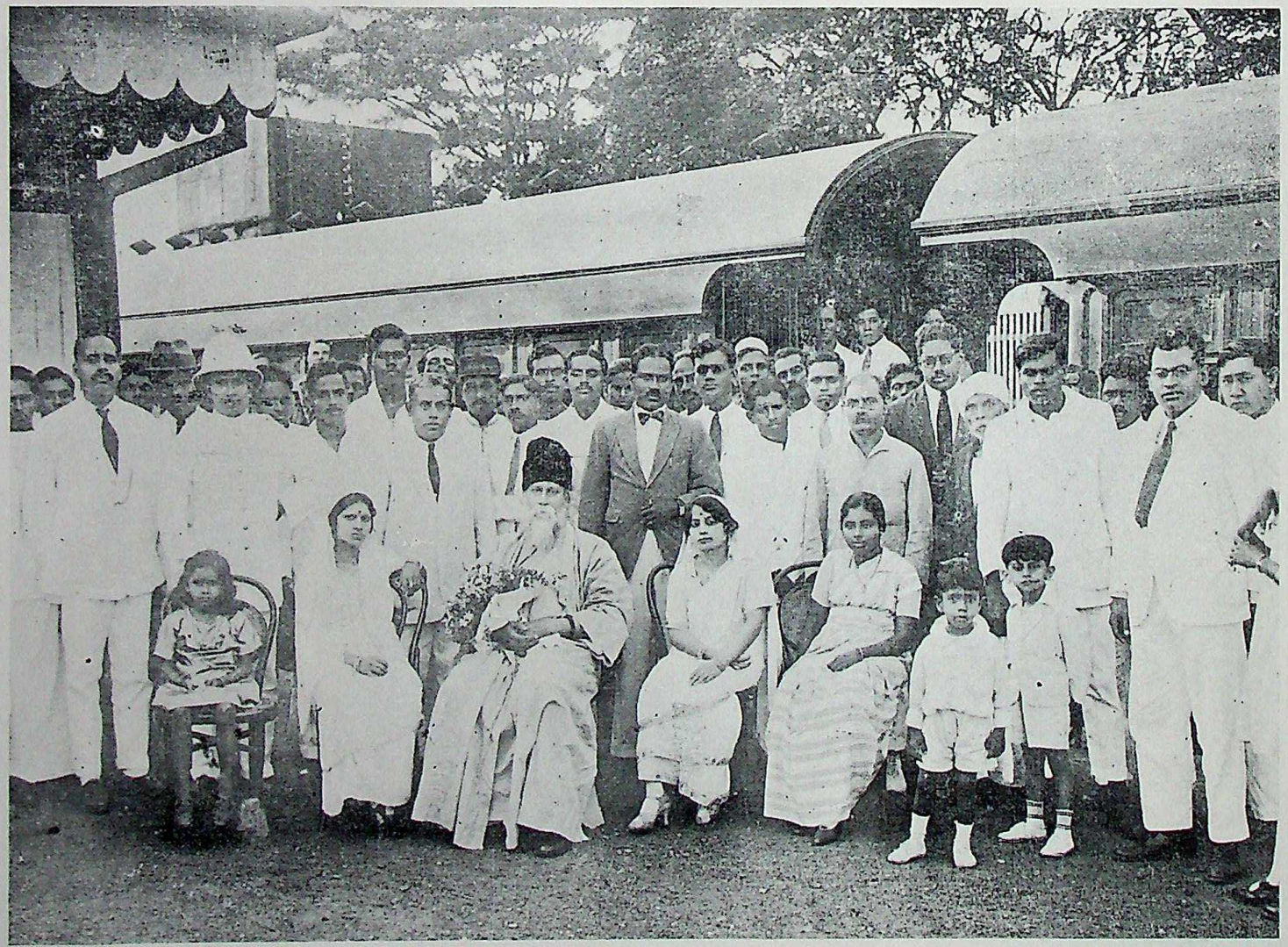
THE POET Dr. RABINDRANATH TAGORE AT SEREMBAN RAILWAY STATION IN AUGUST, 1927.



The Poet, Dr. Rabindranath Tagore paid two visits to Malaya in 1924 and 1927. In an interview which the author had with him, the Poet said, "Do not try to Indianise the Malays; and do not think in terms of an Indian imperialism, but rather think of Indian thought and culture as a heritage for all men and try to present the age old Indian ideals to them."

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INVITATION TO MALAYSIA.

(By Sri Manindra Bhusan Gupta).

"When on the next day, on the top of the bamboo grove, the youthful Dawn
Awoke at the rosy caress of the young Sun,
In silence I came out and stood in the open of thy court-yard;
I gave my ear and listened—Somewhere thou wert repeating in a low voice
The Mantra that brings wisdom and awakening, which thou didst receive in thy ear—
The message that dispels ignorance, which both of us once read together,
Thinking of the feet of the Great Yogi, and folding our palms in worship."

—Dr. RABINDRANATH TAGORE.

The past brings us many gifts indeed, all that we have today of culture, civilization, science, or knowledge of some aspects of the truth, is a gift of the distant or recent past to us.—Sri JAWAHARLAL NEHRU.

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TO JAVA*

From the Pilgrim from India.

(Translated from the Original Bengali)

In a dim distant unrecorded age
we had met. thou and I,—
When my speech became tangled in thine
and my life in thy life.

The East Wind had carried thy beckoning call
through an unseen path of the air
to a distant sun-lit shore
fanned by the coconut leaves
It blended with the conch-shell sound
that rose in worship at the shrines
by the sacred waters of the Ganges.

The great God-Vishnu spoke to me
and spoke Uma, the ten-armed Goddess:
"Make ready thy boat, carry the rites of our worship
across the unknown sea."
The Ganges stretched her arm to the eastern ocean
in a flow of majestic gesture.
From the heavens spoke to me two mighty voices—
the one that had sung of Rama's glory of sorrow
and the other Arjuna's triumphant arm.—
urging me to bear along the waves
their epic lines to the eastern islands;
and the heart of my land murmured to me its hope
that it might build its nest of love
in a far-away land of its dream.

II

The morning came; my boat danced on the dark blue water
her white sails proud of the favour of a friendly breeze.
She kissed thy shore, a stir ran athwart thy sky,
and the green veil fluttered on the breast of the Nymph of thy woodland.
We met in the shade of the night-fall,
in the dark hours of the earth;
the still evening was touched to its depth
by the blessings of the Seven Holy Stars of Wisdom.
The night waned; and Dawn scattered her prodigal gold
on the path of our meeting
along which the two companion souls
combined their journey through ages among a crowd of gigantic vicions.

III

The time wore on, the dark night came upon us.
and we knew not each other.
The seat we shared was buried under the Dust
raised by Time's chariot wheels.
By the receding flood of oblivion I was borne back
to my own lonely shore—
my hands bare, my mind langorous with sleep.
The sea before my house remained dumb
of the mystery of a meeting it had witnessed,
and the garrulous Ganges spoke not to me
of a hidden long track to her other sacred haunt

IV

Thy call reaches me once again
across hundreds of speechless years.
I come to thee, look in thine eyes,
and seem to see there the light of the wonder
at our first meeting in thy forest glade,
of the gladness of a promise
When we tied golden threads of kinship
round each other's wrist.

That ancient token, grown pale.
has not yet slipped off thy right arm,
and our wayfaring path of old
lies strewn with the remnants of my speech.
They help me to retrace my way to the inner chamber of thy life
where still the light is burning that we kindled together
on the forgotten evening of our union.
Remember me, even as I remember thy face,
and recognise in me as thine own,
the old that has been lost, to be regained and made new.

RABINDRANATH TAGORE

Batavia, August 21, 1927.

[**The Poet's reference to "To Java" equally applies to Malaya.*]

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TO BHARATA-VARSHA

A Malayan's answer to the poem addressed "To Java."

For a long while already a rumour had reached me, an expectance filled the air; it had pleased your heart to travel hither, and my joy was greater than in finding a jewel.

A faint sound, like a gamelan at a distace,—the repeated rumour, like the song of a dancing-girl, with a war-off crystal ring, the melody of which enraptures the heart.

How great the longing for surety, how mighty the longing to meet you: too long the season of our meeting had passed,—how burning the craving!

Remember how we never could believe in days past that our love would know separation; perfect was our harmony, one our soul and our body,—the unity of God and creature nigh.

Verily I saw in you my elder brother guiding me in the ways of the world, teaching me scripture, tongue and behaviour, and all that we need to exist.

How lost I was for ages, blindly groping in the dark where I could not mark my way, pitifully alone like a little bewildered child.

Thus, when you choose to come, my heart overflowed with joy, my soul exulted like a fish in the fulness of water, like a plant in refreshing shower of rain,—happier even than these.

The trees once planted by you, laden with fruit. are now the living tokens showing you the path; the lamp, burning in our heart, will be a beacon, still more powerful than these.

Plentiful is the wick, and we will replenish the oil, so that it may burn as in the days of old and serve to guide us on the way we seek, along the foundations, remnants of the past.

Bless me, awaken the strength of my heart, so that it may rise and work for the glory of this country and stand strong by its own strength.

Great my thankfulness for your coming, great my veneration. Your blessing will be the seed of the future, growing rich in abundance.

Be this the end of my poem, created by my too weak mind, by the impulse to duly welcome you, gathering suitable words born from a simple, reverent heart.

(The Visva-Bharati, Quarterly, October, 1927).

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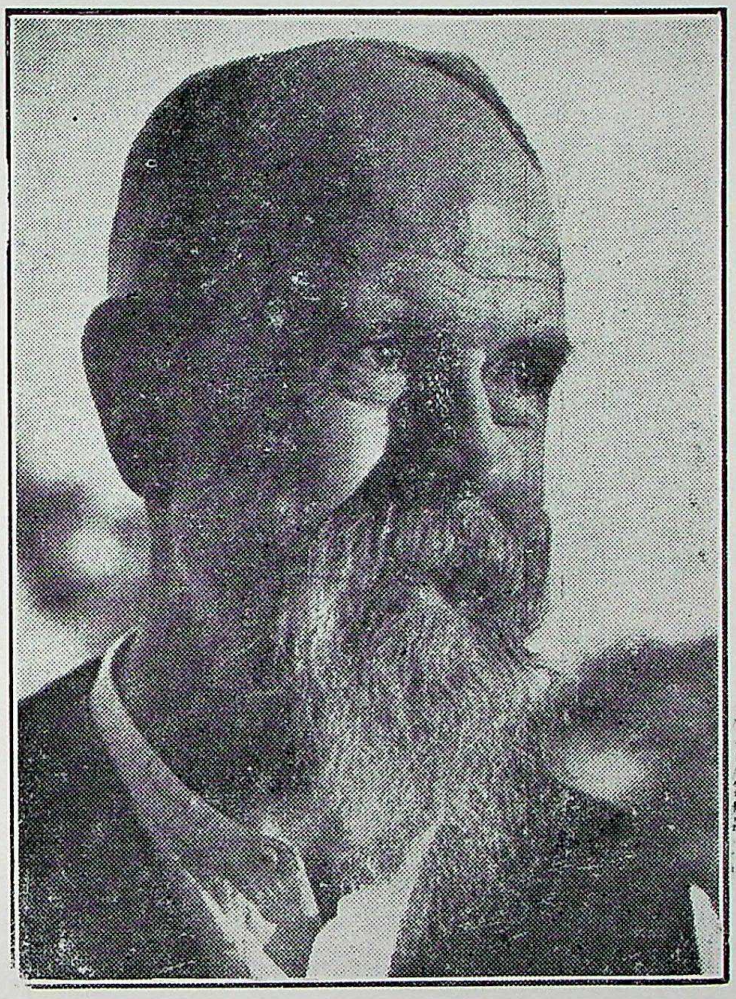

"If any word that I have written should inspire any Hindu devotee to make a pilgrimage abroad to these old centres of Hindu faith, I shall be amply rewarded knowing well how deep in the heart, the tradition of the ancient faith of Hinduism is stored. I do not cease to hope that these traces of Hindu faith may one day see a small band of religious enthusiasts from India, who may forge once more into a flame the still flickering light of Hindu culture in these far off lands."

—Dinabandu Rev. C. F. Andrews.

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Hijjah Zain binte Sulaiman (left) with the late Mrs. Sarojini Naidu, the Indian poetess and Governor of the United Provinces.
(Photo taken when Hijjah Zain visited New Delhi for the Inter-Asian Conference as a delegate in 1947.)

The Hon'ble Dato Sir Onn bin Jaffar. Member for Home Affairs of the Federation of Malaya, photographed with H.E. Dr. Rajendra Prasad, when he called on the President of the Republic of India at Rashtrapati Bhavan, New Delhi on April 1, 1952.

—Press Information Bureau Govt. of India.

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MAPS, CHARTS AND SAILING SHIPS

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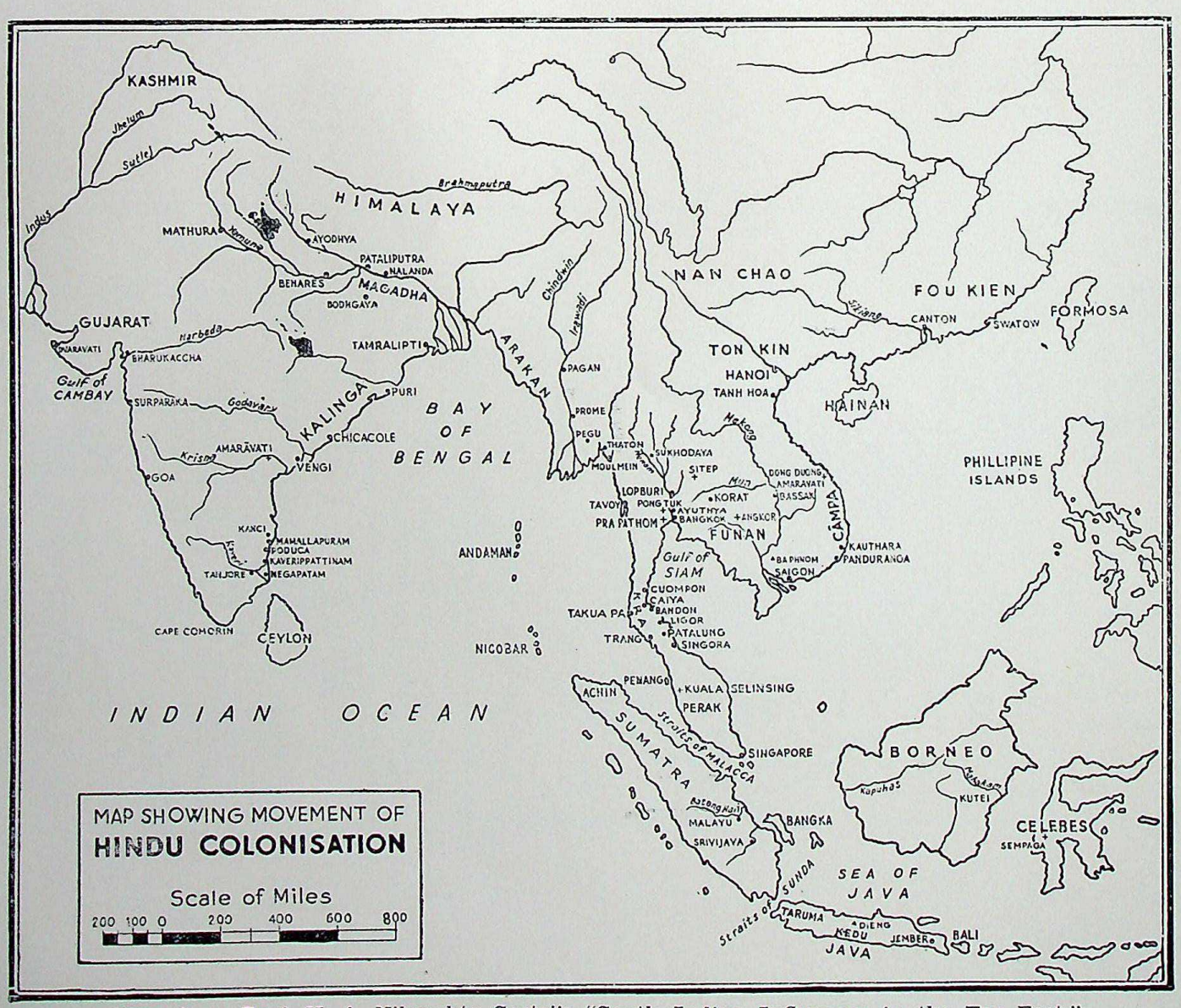

Map from Prof. K. A. Nilanakta Sastri's "South Indian Influences in the Far East."
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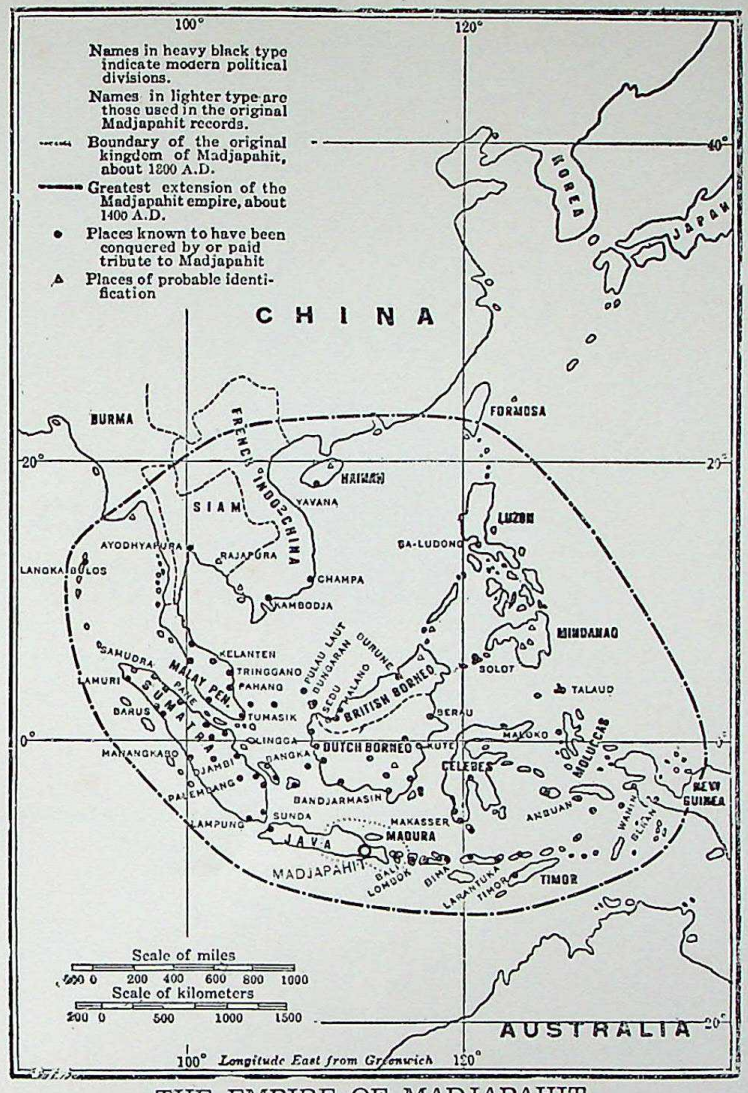
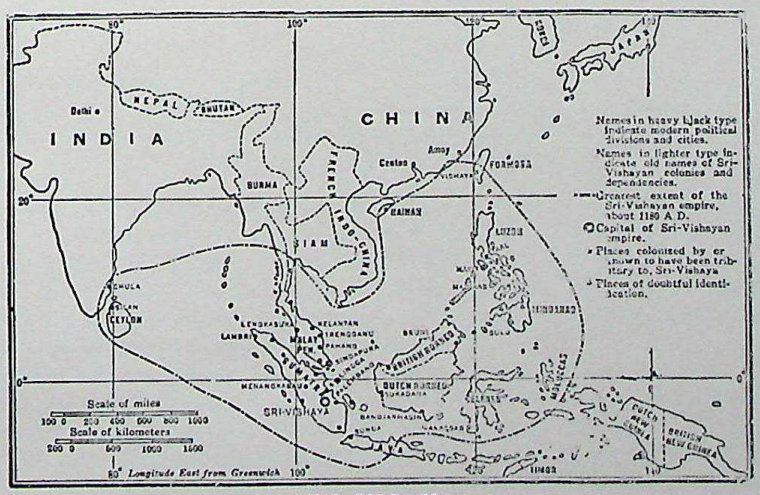


THE EMPIRE OF MADJAPAHIT.

The whole territory of Malaysia was subject to Madjapahit influence.

(Compiled from the original sources by H. Otley Beyer).



SRI VIJAYA

The Empire of Sri Vijaya became the dominant power both on sea and land in the whole of Malaysia by the eighth century. This was till recently supposed to have its origin and capital in Sumatra but researches indicate that it began in the Malay Peninsula. At the height of its power it included Malaya, Ceylon, Sumatra, part of Java, Borneo, Celebes, the Philippines and part of Formosa, and probably exercised suzerainty over Cambodia and Champa (Annam). It was a Buddhist Empire.

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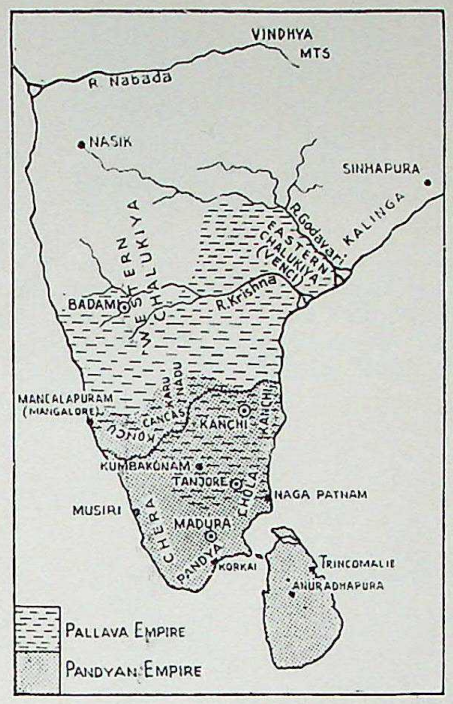
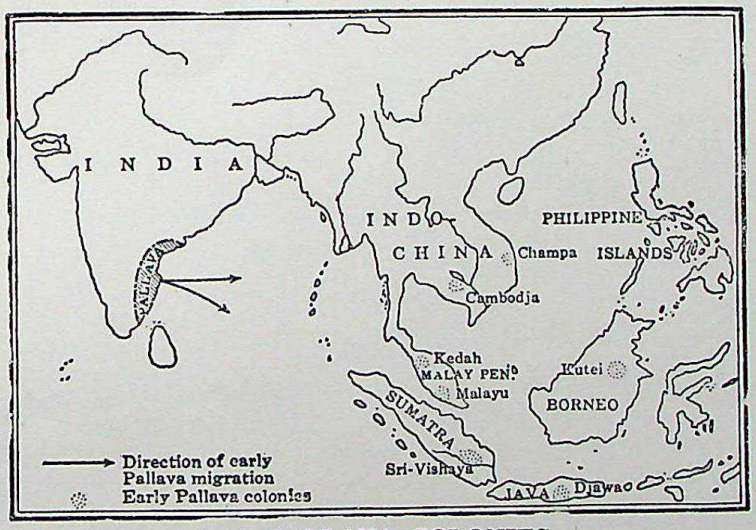


The Pandyan and Pallava Empires Between A.D. 600—900.



THE PALLAVA COLONIES.

The Pallavas, a powerful line of monarchs held sway over part of Southern India from about the third century for about six hundred years. The Pallavas did a great deal for the development of religion, literature, architecture and sculpture in South India. They were the first South Indian rulers to build temples of stone. **India's maritime** activity was at its highest during their reign. Colonists settled in Malaysia and Pallava ships were known along the Malayan shores.

About the 7th century there was the influence of the Pallavas on the Malay Peninsula. According to Sir Walter Elliot, the Pallavas appear "to have been engaged in trade, and to have owned ships and carried on a considerable commerce by sea." In his "History of Malaya," Sir Richard Winstedt states that the first traders of historical times came from the country of the Pallavas, "that Coromandel coast whose ships have continued to visit Kedah and Penang until to-day."

Referring to the Pallava influence in Malaya Sir Richard Winstedt suggestively mentions that "perhaps it was the Ganga-Pallavas who gave the name of Ganga-Nagara to a settlement near the Dindings a little above the Chola raids of the 11th century" and that the most favous Pallava kingdom in Malaya lay probably where Kedah and Ligor lie today.

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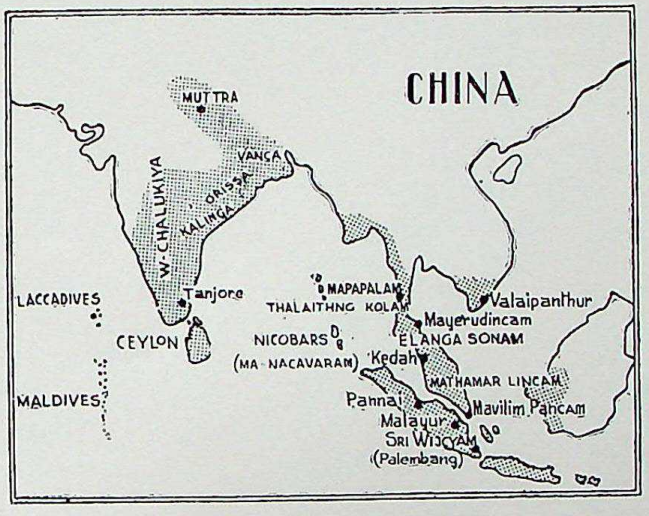
The Chola kings had the tiger as their crest which they had on their banners. Sir Roland Braddell says, "The tiger was the emblem of the great Chola kings of South India and it is fitting that the tiger should be Malaya's emblem today." The earlier Malayan stamps and the Malayan Railways have the tiger as the emblem of Malaya.



THE CHOLA EMPIRE.

The founder of Singapore was Sri Sang Nila Uttama Cholan. Chola ships sailed the seas and Tamil culture held sway over places in the islands of Malaysia. Architects, sculptors, artists, priests, medicine-men and merchants spread the message of their motherland. The great Chola empire established by Rajaraja the Great reached the zenith of its power under his son Rajendra I (1014-1044). A 7th century Tamil inscription in Siam refers to the existence of a merchant guild in that country from South India, Rajaraja Chola included the Nicobar Islands and Takopa in the Malay Peninsula among his conquests which are included in the Teruvalangadu plates. Rajendra I strengthened the position of the Cholas in India and Ceylon gained control of the Malay Peninsula and the islands of the East Indies. Thus at the beginning of the 11th century Malaya was invaded by Raja Suran or Chola from Chula Mandala (present day Coromandel). Raja Rajendra Chola carried on a friendly trade with Kedah which was then a dependency of Sri Vijaya. Twenty years later the friendship fell through and Rajendra Chola raided the scattered Sri Vijaya ports. He not only conquered Kedah but the rest of the Sri Vijaya Empire. Though Rajendra Chola did not remain in Malaya long his name is held in reverence, the name Chulan being even now given to the princes of Perak. One Malay member of Perak royalty was Sir Raja Chulan. In 1084 a Chola document speaks of friendly relations with Malaya. The early Indians were known as Choolias. The original Kling Streets, in Singapore and Penang were changed to Chulia Street.

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INDIA AND MALAYA THROUGH THE AGES
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910.2 I S		India and Malaya through the Ages. (A pictorial Survey) 1959 Singham D.R.

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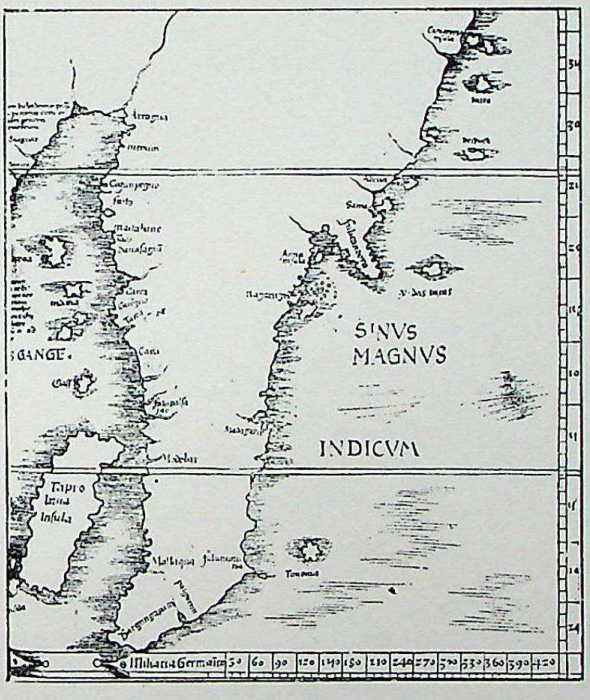

The Malay Peninsula, by Waldsiemullet Strassburg, Ptolemy.

(Copied from Cavcerio Map)

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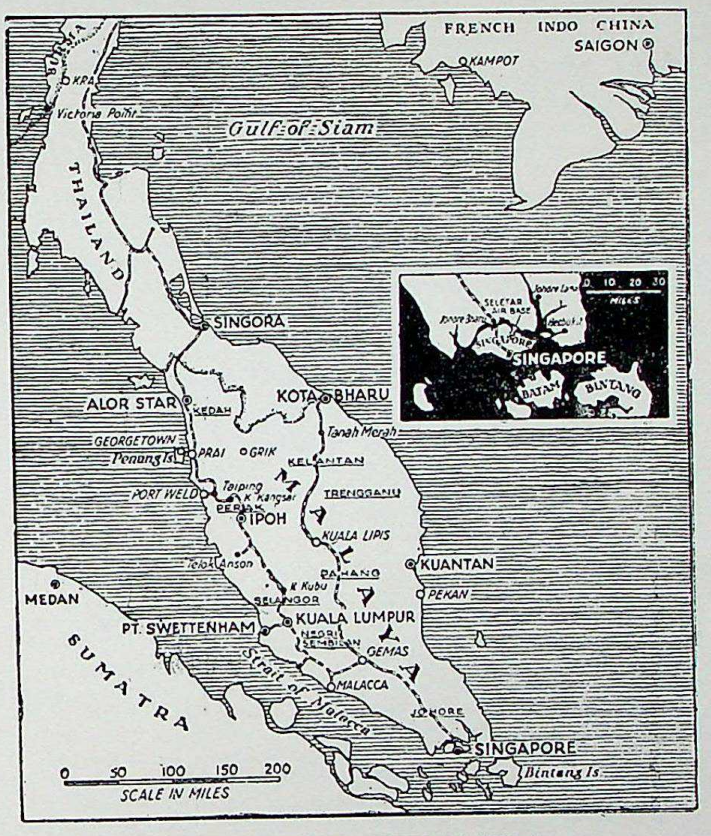

THE MALAY PENINSULA.

About the first century, A.D. Indian travellers from the Coromandel coast began to arrive in the Peninsula. *The Periplus of the Erythrean Sea* refers to the activities of the South Indians in the Malay Peninsula. Many of these Indians accompanied by their skilled craftsmen, such as architects, cloth weavers and workers in metal, settled here. The Indians wielded an important influence among the people with whom they had contact in the neighbourhood of the towns and ports. They introduced Indian customs, including the system of rule by rajas in place of, or side by side with, the old simple Proto-Malay partiarchal or matriarchal tribal organisation. They disseminated Buddhism both of the southern school (Hinayana) and the northern school (Mahayana). Indian economic and cultural dominance lasted here from the early Christian era up to about the 15th century when the arrival of Islam first weakened and then destroyed it.

India's missionaries of goodwill started over as early as the fifth century B.C. to Ceylon, Burma and through Thailand to Cambodia, Laos, Annam or Tongking. They sailed from every port of the Indian seaboard, Bhrigu-Kachha and Surparaka to Tamralipti. Their objective was the Malay Archipelago styled in Javanese as Dvipantantra, Bhumyantra or Nusantara comprising the islands from Sumatra, Borneo and Philippines. The Malay Peninsula (Malayadvipa, Salmalidvipa) had colonies named Kakadvipa (Kokkonagara) Ganganagara (Perak) Kedah (Kathadvipa) Kama-lanka or Karma-ranga (Ligor).

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THE LAND OF GOLD.

From references in the great Indian epics it is clear that Indian traders were already making sea voyages, as apart from mere coasting, several centuries before the Christian era. But it is in the Buddhist Birth Stories, many of which certainly do not date from later than the third century before Christ that we first read of voyages to the land of Gold, "Chryse, the Golden" of the Greeks, which we too prosaically called the Malay Peninsula. The object of these voyages was always the acquisition of wealth, and such undertakings are represented as fraught with the utmost danger, from which the Sea Goddess sometimes saved the deserving. For example, we hear of a certain Brahman from Benares, named Samkha, who was renowned for his charity, since he had founded several alms-houses in the city and gave away large sums of money to the poor every day.

But one day he said to himself, "when Iexhausted all the money that I have in my house I shall be able to give nothing more; therefore, before it is exhausted, let me go in a boat to the Land of Gold and bring home wealth." So he had a ship built for him; filled it with merchandise, and told his wife to continue giving alms without interruption. Then, escorted by his slaves and followers, he took his umbrella, put on his shoes, and towards noon left for the port. After seven days at sea his ship sprang a leak and could not be emptied of water. The crew, trembling for the fear of death, invoked each his own god and made a great noise. But the holy man and one of his servants took the practical precaution of rubbing their bodies with oil and eating as much sugar and melted butter as they could. They climbed the mast, and the Brahman, observing the horizon, remarked, "It is on this side that our city lies." Then, in order to avoid the fishes and tortoises which swam around the ship, they jumped a distance of several cubits. The other seafarers perished, but the great saint began to swim across the water with his servant. Seven days passed in this way after which the Sea Goddess, who had been disporting herself elsewhere, noticed them and made a magic ship on which she sent them to their destination.

A similar story concerns a prince named Janaka, who lived in exile with his mother, who had managed to save some of the crown jewels. "Mother," he said "give me this wealth. I will take half of it and go to the Land of Gold; I will bring from there much wealth, and will recover my throne." He took half of his fortune, stocked himself with merchandise, and embarked on his boat in the company of other merchants who were going to the Land of Gold. Before leaving he bowed unto his mother and said, "Mother, I am going to the Land of Gold." His mother said, "My child, a voyage does not always succeed; there are many obstacles; better not go. You have enough wealth already to recover the throne." "No, I will go there, Mother," and he saluted her as he went out to go on board the ship. Seven hundred merchants had embarked on the ship. In seven days she had done seven hundred leagues, but on account of her high speed she could not hold out, the planks cracked, water poured in everywhere, and she foundered in the deep ocean. The men wept, and cried, and invoked all kind of deities. But Janaka who had filled himself with sugar and butter and oiled his robes, sprang over the fishes and tortoises who were eating up the merchants. For seven days he swam and then the Sea Goddess, who as usual had been disporting helself elsewhere noticed him. She took him in her arms, and pressing him to her bosom like a cherished chlid, she shot forth through the sky. He fell deeply asleep through the touch of the Goddess, and carried him to the Land of Gold."

Whether or not Janaka obtained the wealth he set out for and then returned to claim his kingdom we do not know, but it is certain that there were princely adventurers who were unable to resist the attractions of a permanent residence in the Land of Gold or the countries and islands beyond the peninsula. Thus the Chinese chronicles tells us of an Indian prince called Kaundinya, who dreamed that a god gave him a bow and told him to embark at once for the East. Obeying, he came at last to the shore of Indo-China, where the native queen, Willowleaf, saw his ship and attacked it with her fleet of war canoes. Kaundinya raised his bow and shot an arrow which, passing miraculously through the side of a canoe, struck some one in it. Queen Willow-leaf was frightened and submitted. Kaundinya married her and wrapped her in a piece of cloth, as she had no garments.

Such is the semi-legendary story of the foundation of what was afterwards to become the great Indianised kingdom of Fu-nan; but it is more than just a symbol of the union of the cultural inspiration of India with the latent genius of native races, which in later centuries was to produce the wonderful monuments of Cambodia and Java.

[*Summarized from Manimekhala, a Divinity of the Sea, by Dr. Sylvain Levi, in the Indian Historical Quarterly, vol. vi (December 1930) Manimekhala and other articles by Dr. Sylvain Levi have since been collected and re-published in Memorial Sylvain Levi. (Paul Hartmann, Paris 1937).*]

—Selected from "Towards Angkor" by Dr. Quaritch Wales.

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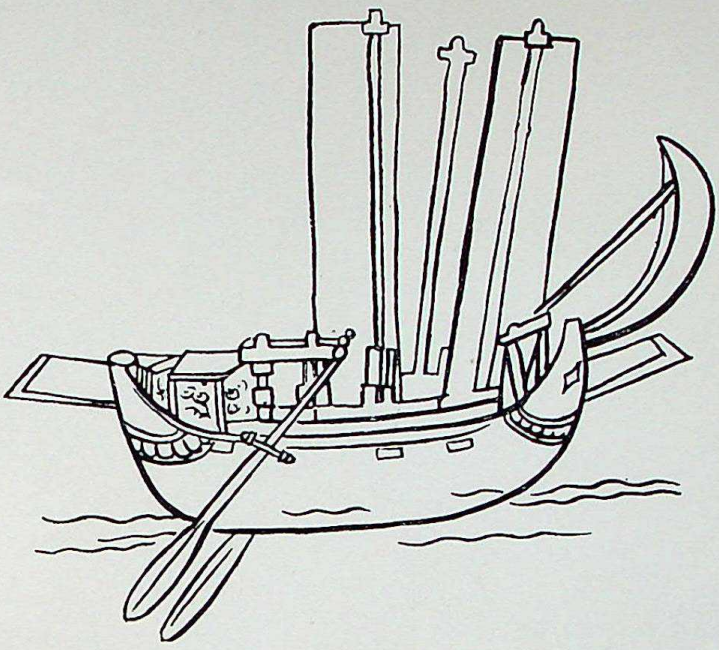
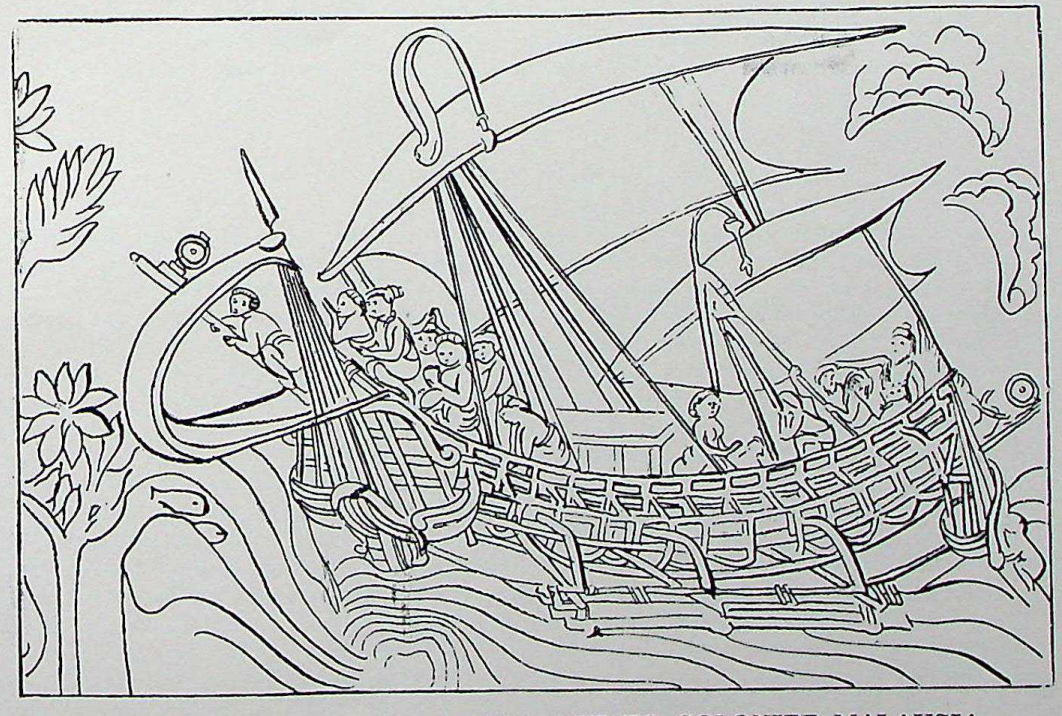


A sea-going vessel.
(From the Ajanta Paintings).

Andhra Ship coin of the second century A.D.



INDIAN ADVENTURERS SAILING OUT TO CCLONIZE MALAYSIA.

Reproduced from the Sculpture of Borobudur.

"India was the first historic civilizer of the Malay Peninsula, and her leading seamen of ancient times were the Tamils of southern India."

—Dato Sir Roland Braddell.

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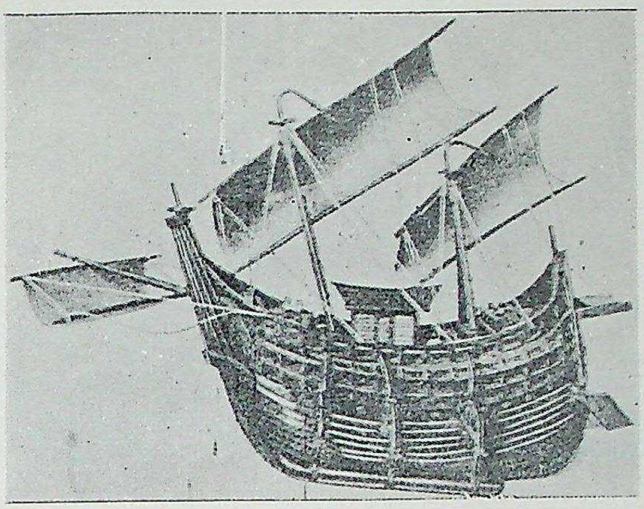

A model of a Hindu Boat at Raffles Museum. This type of ship used in the ancient trade between Java and India is a model by Mr. G. Gardner based on the sculptures on the temple of Borobodur in Java.

A HINDU BOAT.

Towards the beginning of the Christian era Indian traders established a great number of trading posts in South East Asia. Indian literature of this period, the *Jatakas* and the *Kathasaritasagar* contains many tales of such traders returning home laden with the rich spoils of *Suvarnabhoomi* as the region was called. The Indian ships passed along the peninsula and their traders opened up markets at their river mouths. The most precious thing they bought was gold, for which Malaya was famous. The Indians came as sailors, but it was not long before traders began to settle in the places where the ships called. They were followed by princes, warriors and priests. The country became dotted with Indian colonies and towns. Some of them grew into great kingdoms under Hindu princes. These carried with them the civilised ways and thoughts of their home land, and one has only to look into a dictionary to see that the Malay language is full of Indian words. There are words of religion, words of trade, price and the names of things for sale; words of farming, tools and musical instruments; words of law-courts, prison and punishment, words about king and their courts and all names of stars, animals, flowers and planst. The Indians brought ways of trading, of buying and selling things, of using money. They taught the faith of Buddhism to men who had no religion except a belief in spirits. Most of the old Malay stories and legends came first of all from India. They built walled cities in which were stone temples for the worship of their Hindu Gods, Vishnu and Siva, palaces for the king and his nobles.

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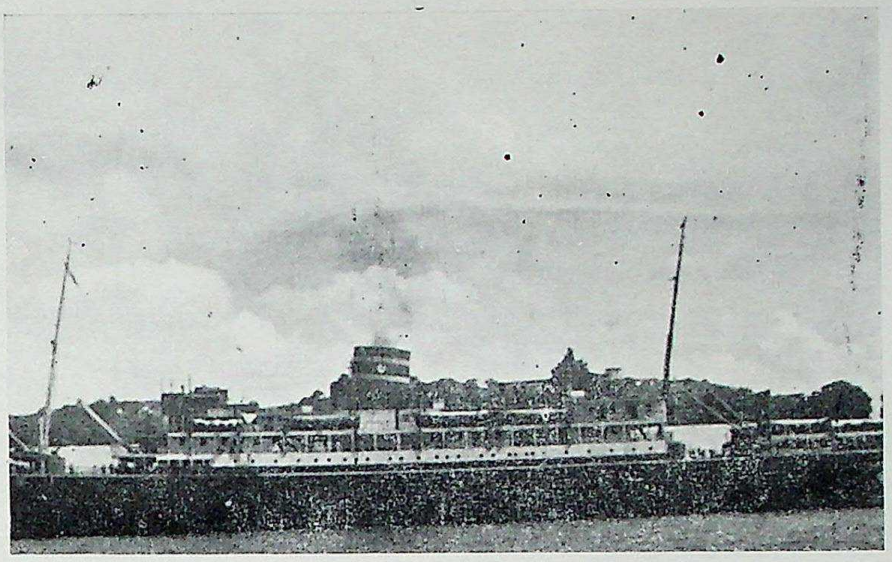
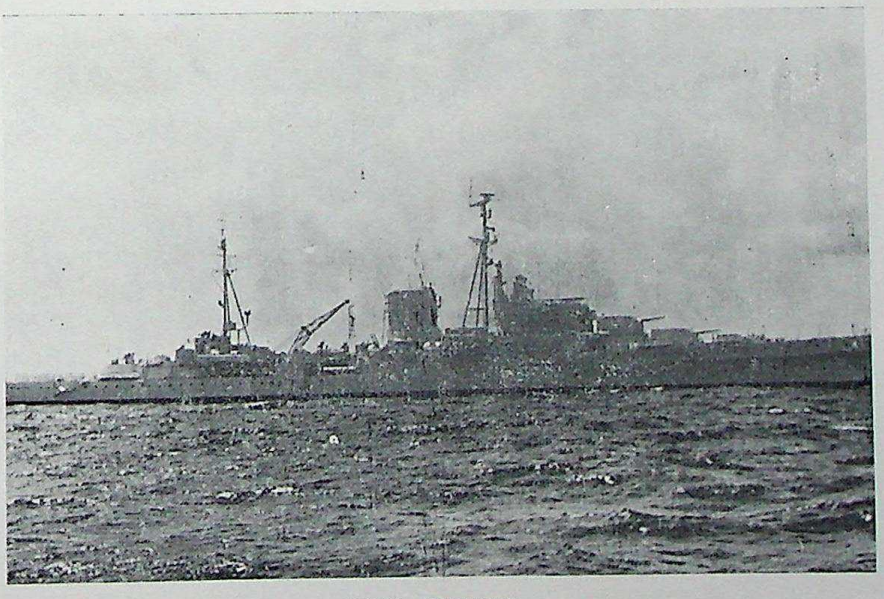


S.S. JALAGOPAL
The first Indian owned passenger steamer on the India-Malaya run.



I.N.S. DELHI.

On the 9th June 1950, the flagship I.N.S. Delhi of the Indian Navy visited Malayan ports—Penang, Port Dickson, Malacca and Singapore. The visit was an important event in the annals of India's relationship with Malaya.

(Photo: Armed Forces Information Office, Indian Ministry of Defence).

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HINDU REMAINS

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THE MAKARA AT MALACCA

In Malacca on the wall near the Stadt-house on the Residency Hill to this day there may be seen a stone figure of a sea creature, Makara, evidently a relic of the Hindu days of Malacca. The Makara is the sacred fish "Avatar" or Jataka of the Buddhist just as the Hindu scriptures make Matsya, or fish, the first of the "avatars" of Vishnu. It is of the type found at the Prambanan temple in Java. Lajonquiere has drawn attention to this makara fragment built into a retaining wall near the ancient Portuguese church containing the corporal remains of St. Francis of Assi. Prof. Nilakanta Sastri says that this "doubtless came from an ancient temple destroyed by the Christian conquerors." Malacca was raised to an important kingdom early in the 15th century by a Javanese Hindu called Parameshvara. With Parameshvara began a glorious period in the history of Malacca. As Wilkinson observes "to this day, when the casual visitor walks from the landing steps to the Stad-house, he can see on the slopes of a hill a weird image of Makara, the sole surviving relic of the time when the ruler of Malacca was still a Hindu."

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The Yali with the Makara in the ancient settlement of Malacca.

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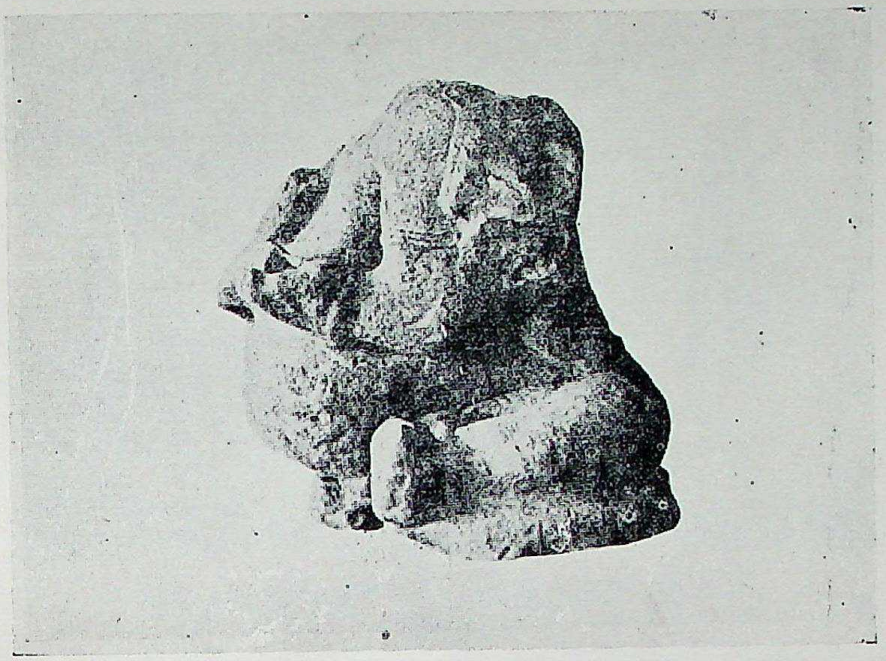
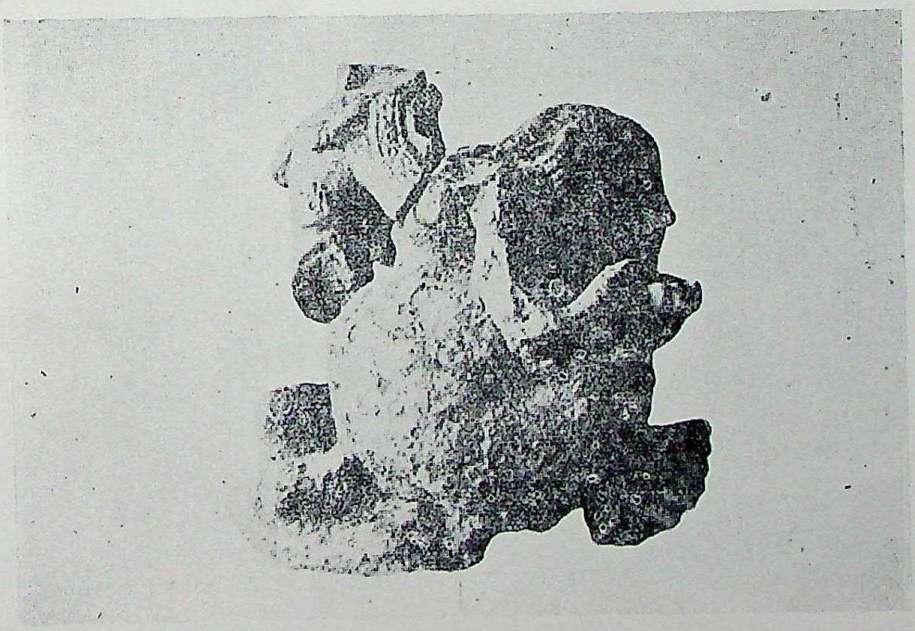


SIDE VIEW OF THE HEADLESS GANESA (Kedah)



HEADLESS TERRACOTA, GANESA, FRONT VIEW, (Kedah).

Two fragments of a weathered terrcotta Ganesa, of which the head was not recovered were found by Dr. H. G. Quaritch-Wales in Kedah. The Ganesa is of the four arms type.

(J.R.A.S.M.B. Vol. XVIII Pt. I).

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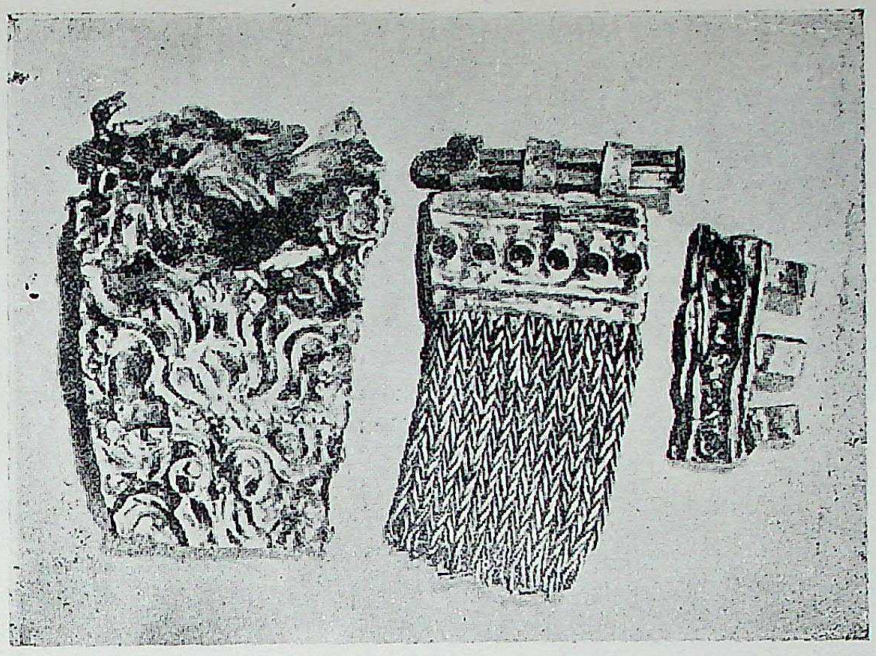
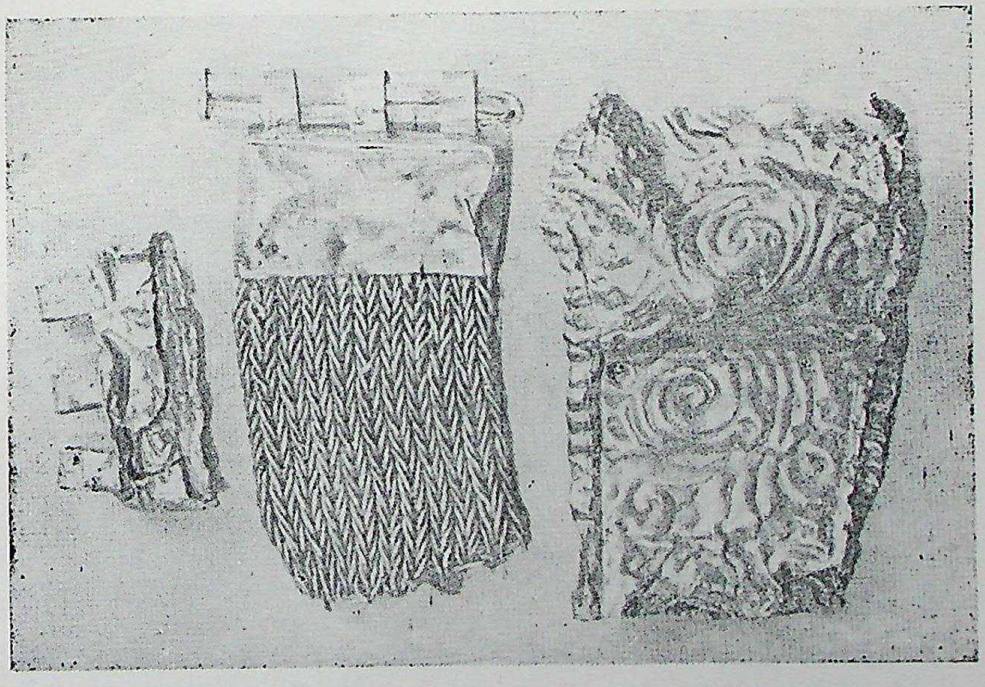


THREE FRAGMENTS OF GOLD BELT, (Kedah).



REVERSE OF THE THREE FRAGMENTS OF GOLD BELT (Kedah).

These three fragments of gold belt had been preserved in the Alor Star Treasury but were lost during the Japanese occupation of Malaya. Note the empty settings of the gem stones. A remarkable 24-carat gold belt was hooked by a boy when fishing in the Sungei Batu Lintang some 34 years ago. The belt was taken to the pawnbrokers at Penang and by the time the authorities heard of the incident it had been melted down, except for a few fragments which were confiscated and placed in the treasury at Alor Star. This might have been worn by one of the very last Hindu kings in Kedah.

(J. R. A. S. M. B. Vol. XVIII Pt. 1).

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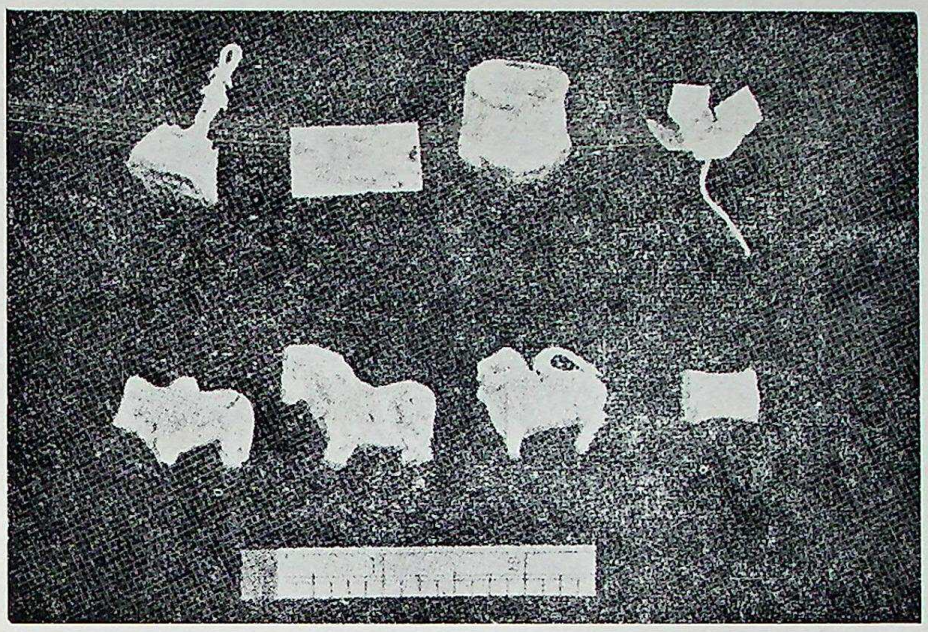
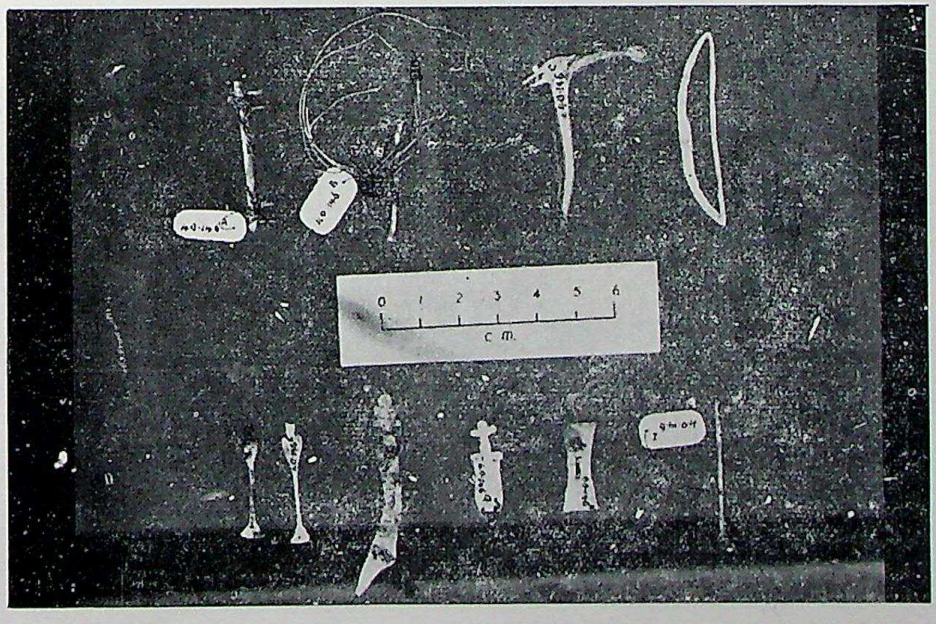


Objects contained in the bronze casket; upper row (left to right), silver bell or seal, gold book, golden bowl, golden lotus; lower row, silver bull, copper horse, golden lion, golden drum, (Kedah).



Further objects from the bronze casket: upper row (left to right) silver yoke, gold noose, silver plough; lower row: gold bow, arrows, sword, dagger, shield and staff.

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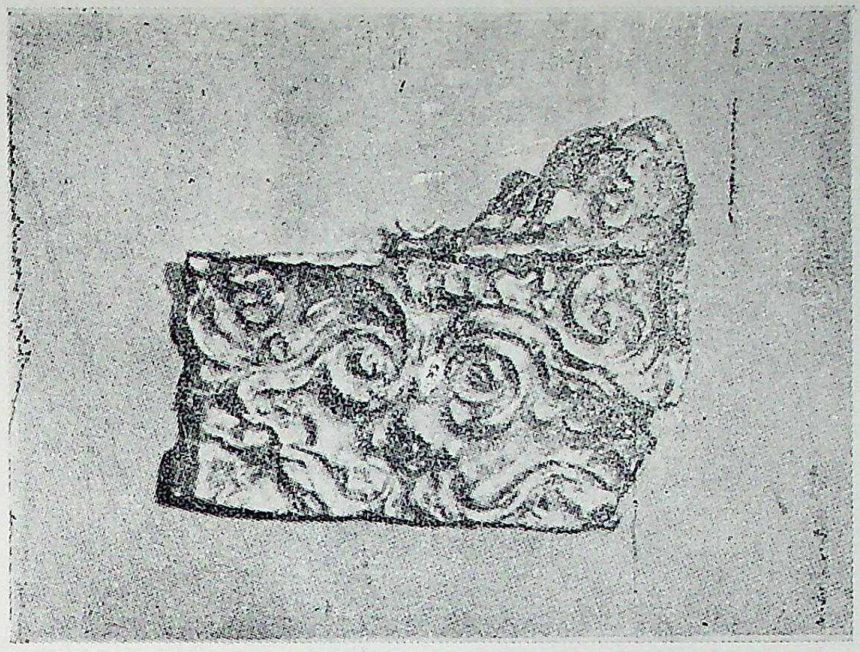
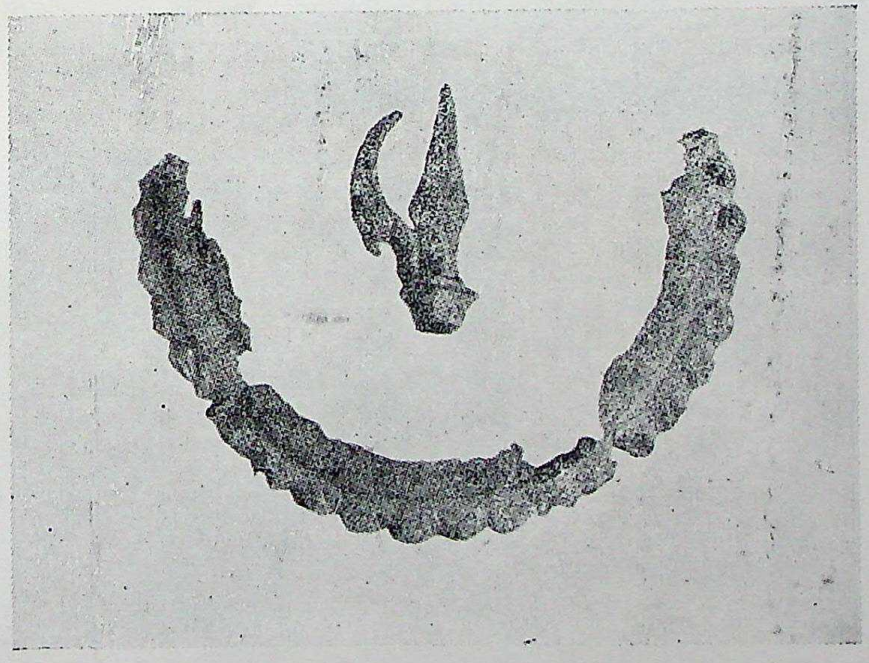


FRAGMENT OF A GOLD BELT.

Fragment of gold belt embossed with *simha-muka,* (lion face) about 600 years old, was fished out of a Kedah stream by a Malay boy. While fishing, his fishing line got entangled with a gold belt weighing about 22 katis. A test showed that the gold was approximately 24 carat.



FRAGMENTS OF BRONZE BASE AND TRIDENT OR TRISULA OF A SIVA IMAGE, (Kedah).

This bronze trident of Siva, having one outer prong missing is a find of considerable importance....The trident is a special property of Siva, symbolizing with its three points the threefold essence of the deities, Brahma (representing the abstract Absolute the source of all reality) Vishnu, (the mediator, the revealer of divinity in the manifested world) and Siva (the resolver of the power and the essence of the other two). The trident is frequently printed upon the followers of the Saivite cult down to the present day.

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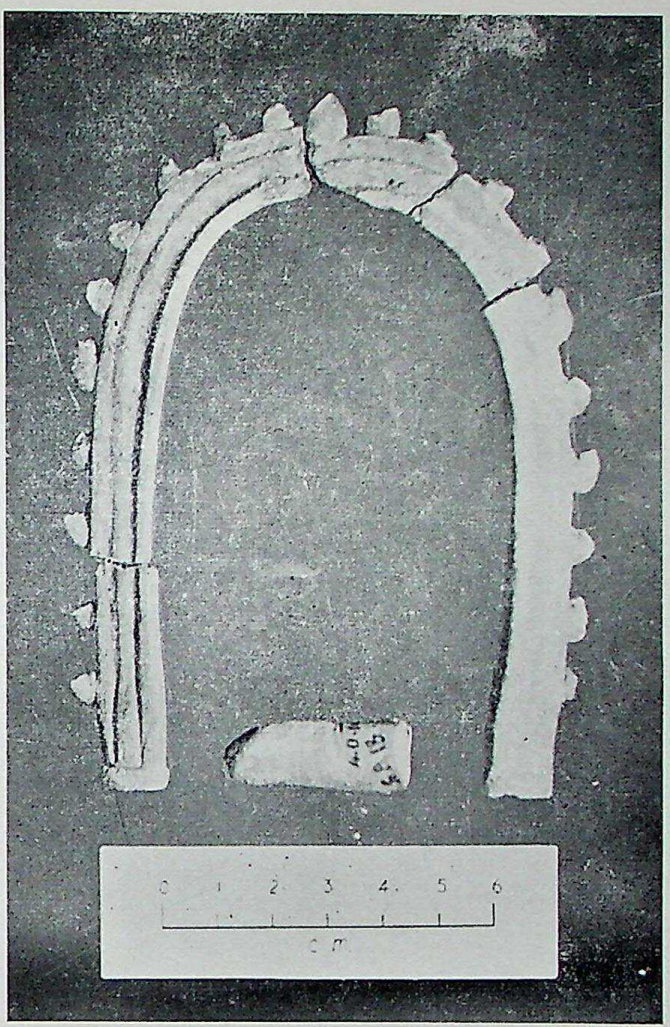
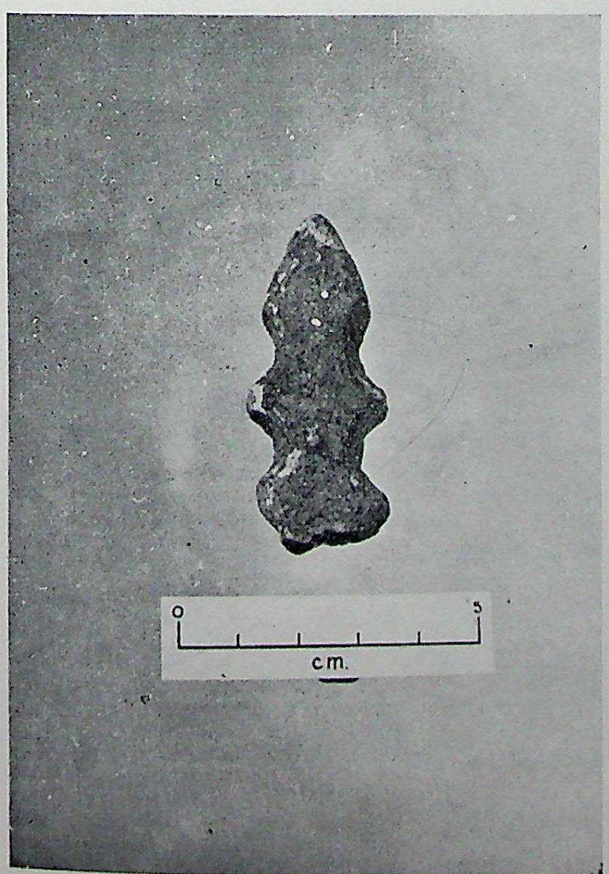


Portion of the finger of an image, (below) Aureola, in five fragments, of a small image (above) (Indian—Kedah).



A printed Bronze Dagger with thick crenulated edges. It seems to be the central prong of a trident of Siva (Indian—Kedah).

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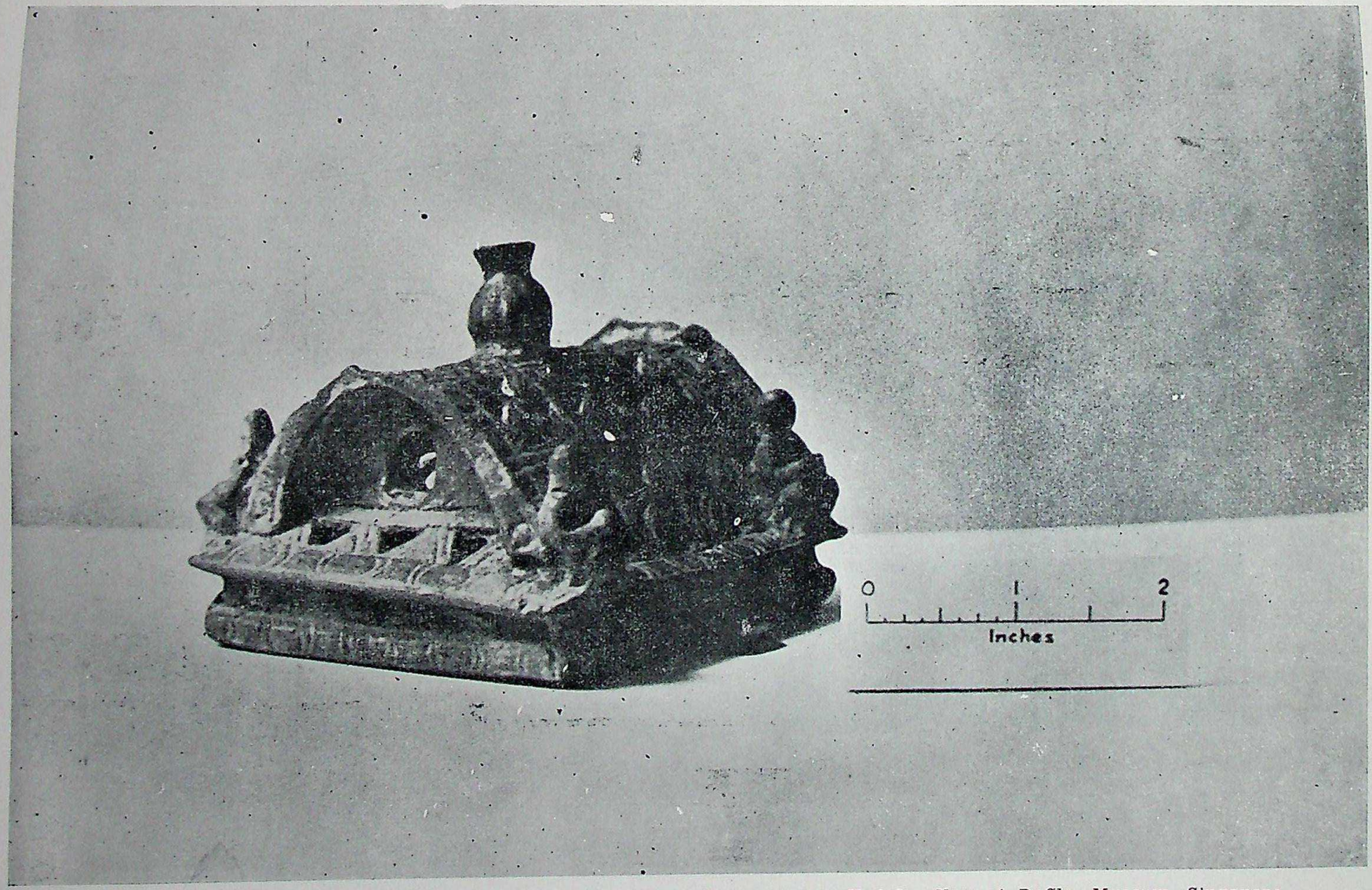

Bronze roof of a small shrine 6th-7th, century A.D., from Bujang river, Kedah. Now at Raffles Museum, Singapore.

A wave of settlers covering the period A.D. 550-750 was strongly Hindu and the main centre of settlement was along the Bujang river in Kedah. Unfortunately most of the sculpture of this period has disappeared but the above bronze roof of a small shrine from a Saiva temple is of particular interest.

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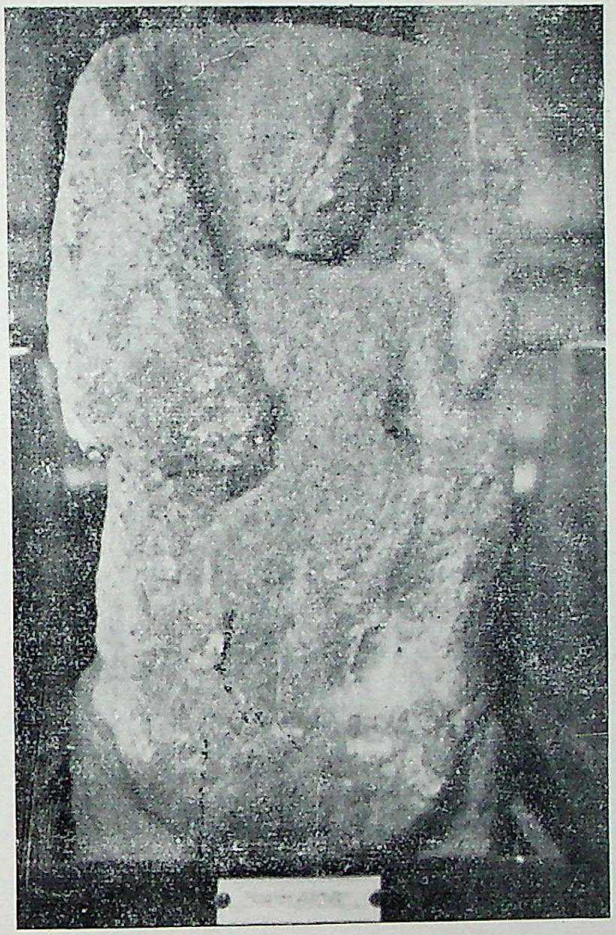

A Hindu figure Durga from Sungei Batu Estate.

"At Sungei Batu, not far from Kuala Merbok and at the foot of Kedah Peak" writes Sir Richard Winstedt "there have been found a statue of Durga triumphing over Mahisasura in the form of a bull, the head of the Nandi, Siva's bull and a yoni, while on the peak itself is an unidentified structure of cut granite and bricks that have been carved up 400 feet up a mountain that has an abundance of sandstone." According to Prof. M. Coedes, it represents Siva. It is 67 cm. high of fine-grained granite. A club-like object is borne in the right hand, and on the left hand side, where two arms are visible, one is raised and holds a rather crescent-shaped object, while the other hangs beside the body. The feet of the image rest upon a buffalo's head. The Devi (Durga) consort of Siva is now in the Taiping Museum. It was presented to the Museum by Mr. A. E. G. Darke, Manager of Sungei Batu Estate.

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Broken Head of Nandi, Sungei Batu Estate, Kedah.

AT TAIPING MUSEUM

This was found at Sungei Batu Estate, Kedah and presented to the Museum by Mr. A. E. G. Darke, the Manager of the estate. The late Dr. P. van Stein Callenfels who has inspected this object believes it is a Nandi (Civa's "vehicle" a bull). Mr. Ivor H. Evans is also of the same opinion and that the "Ganeca's trunk" found near it is really the Nandi's tail.

(Photograph—Author).

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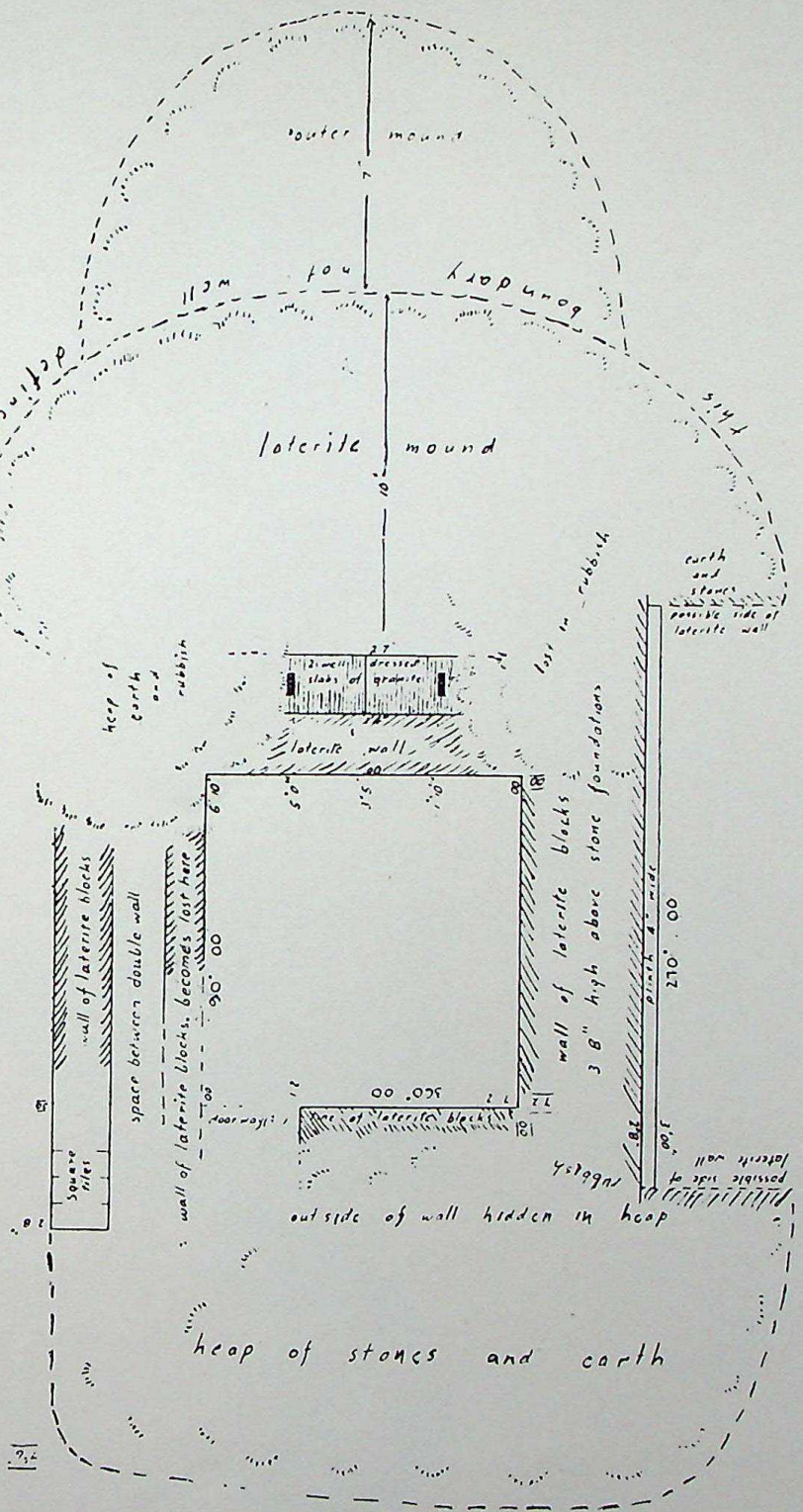

PLAN OF "SHRINE" AT SUNGAI BATU ESTATE, SOUTH KEDAH.

(By Capt. P. M. Leckie, Survey Department, Kedah.)

J.F.M.S.M.—Vol. XII.

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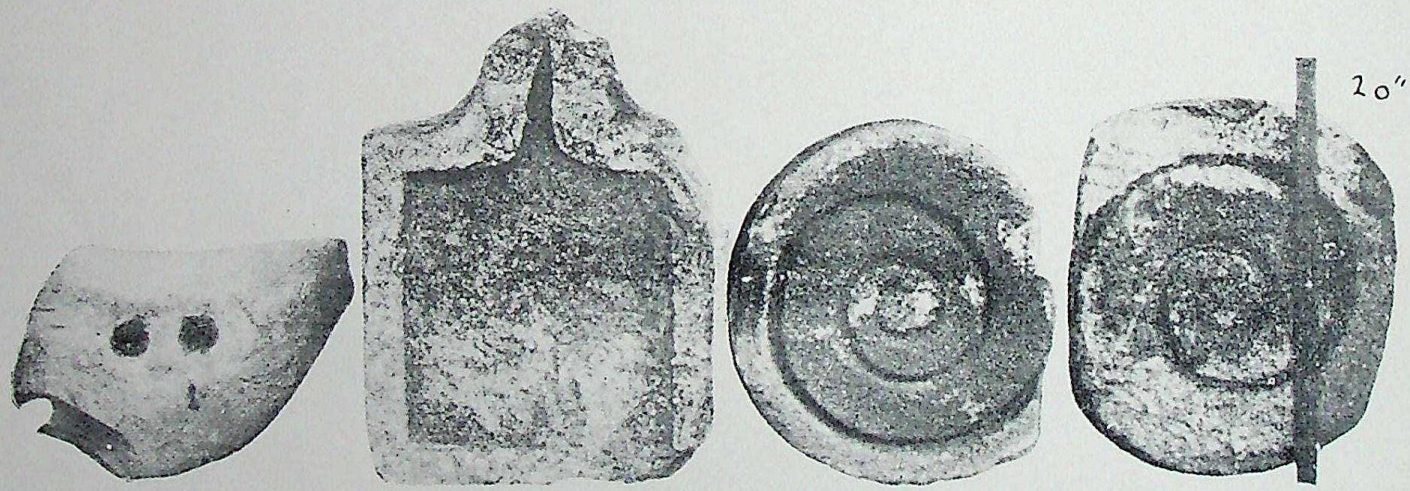

WORKED STONES FROM SUNGAI BATU ESTATE, SOUTH KEDAH.

Figure 2 is a highly conventionalized, ancient Hindu representation of the female sex organs (*yoni*). The *lingam* (male organ) was not found.

(J.F.M.S.M.—Vol. XII PI XIV.)

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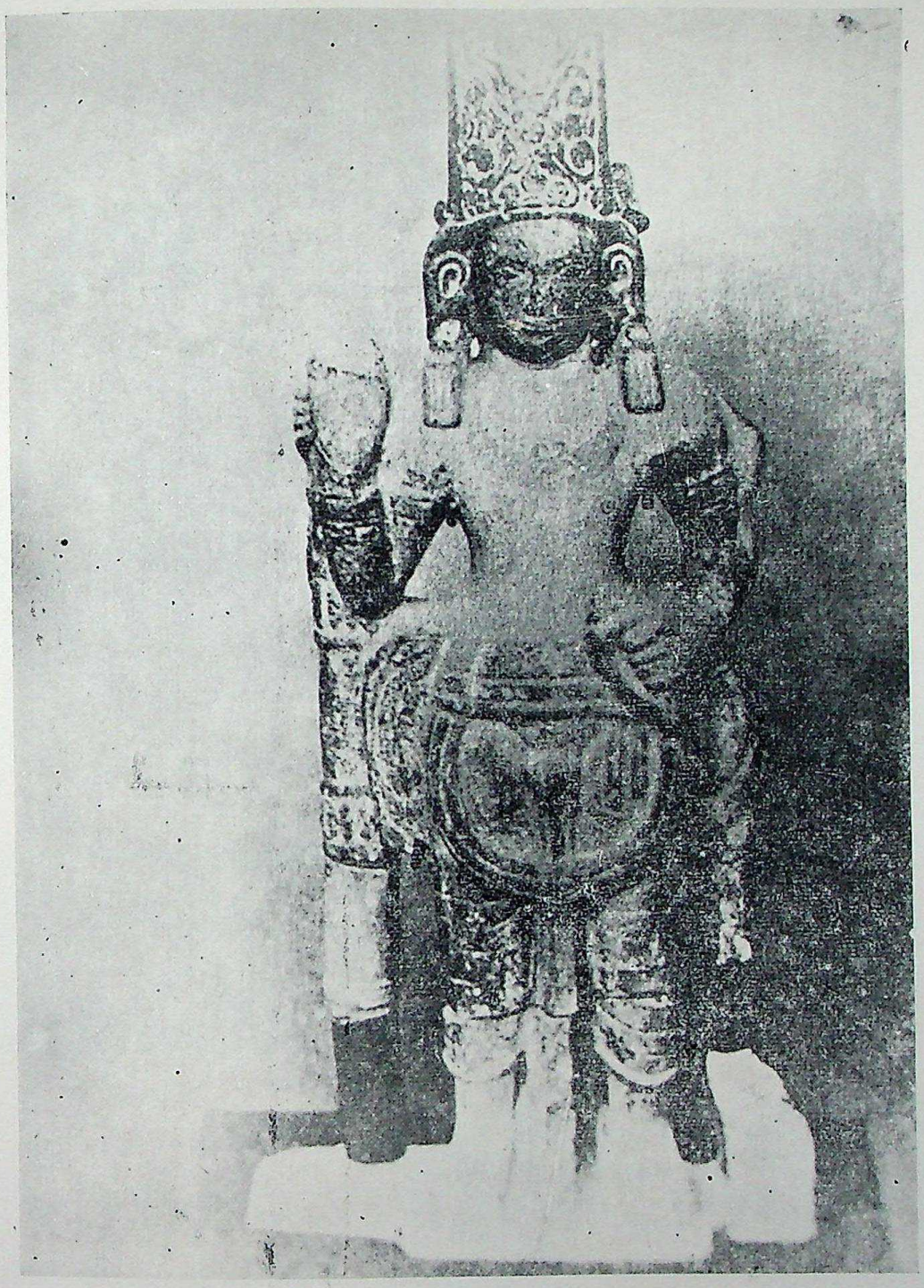

A STANDING IMAGE OF VISHNU.
(Now in the Siamese National Museum, Bangkok)

"There also has been found in the Malay Peninsula, a standing image of Visnu in limestone, 27 inches high. It is of a rather clumsy execution and the head-dress, ears and decoration are remarkable for the peculiar heaviness of their style. It had originally four arms, of which the posterior left is broken off, the anterior left holds the conch-shell, the posterior right nests upon a heavy club, while the interior right holds the discus."

—Reginald Le May, Ph.D. (Cantol)—in the Rabindranath Tagore Lecture "A general survey of art in South-Eastern Asia" [Art and Letters Vol. XXIII No. 1].

(Photograph taken from "Buddhist Art in Siam" by Dr. Reginald le May.)

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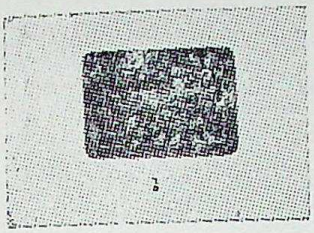
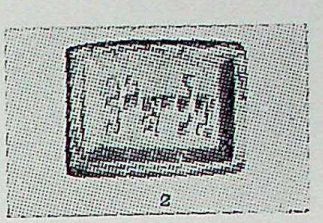
SEAL WITH PALLAVA INSCRIPTION UNEARTHED AT KUALA SELINSING, PERAK.



(1)

1. A cornelian seal engraved with the name of a Hindu Prince Sri Vishnuvarman, in the characters of the 5th century A.D.
2. Impression from the seal in Plaster.

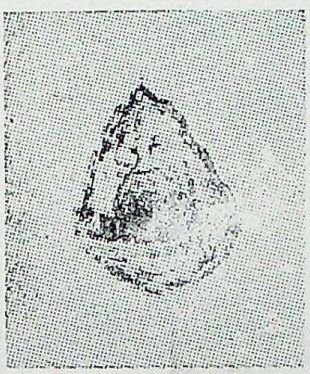
(J. F. M. S. M. Vol. XV Pt. XXXVII).



(2)

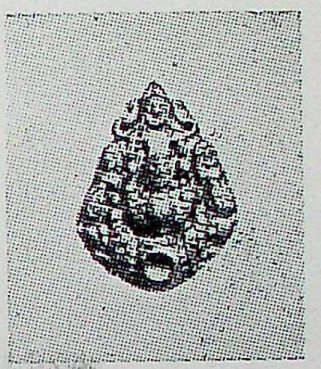
GOLD RING, KUALA SELINSING.

(Front and back view)

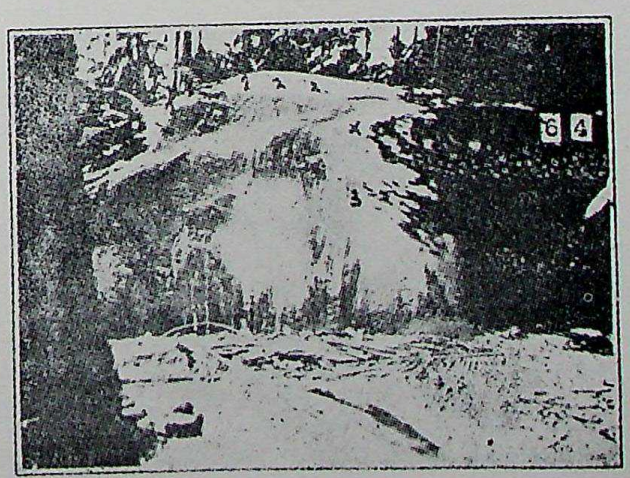


Vishnu on Garuda (?) is depicted on the front, accompanied by two mounted figures.

(J. F. M. S. M. Vol. XV—Pt. XXXV).



A Pallava inscription from Cherok Tokun, Province Wellesley.



Inscribed Rock at Cherok Tokun, Province Wellesley.

(J. F. M. S. M. Vol. XV—Pt. VI)

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INSCRIPTIONS

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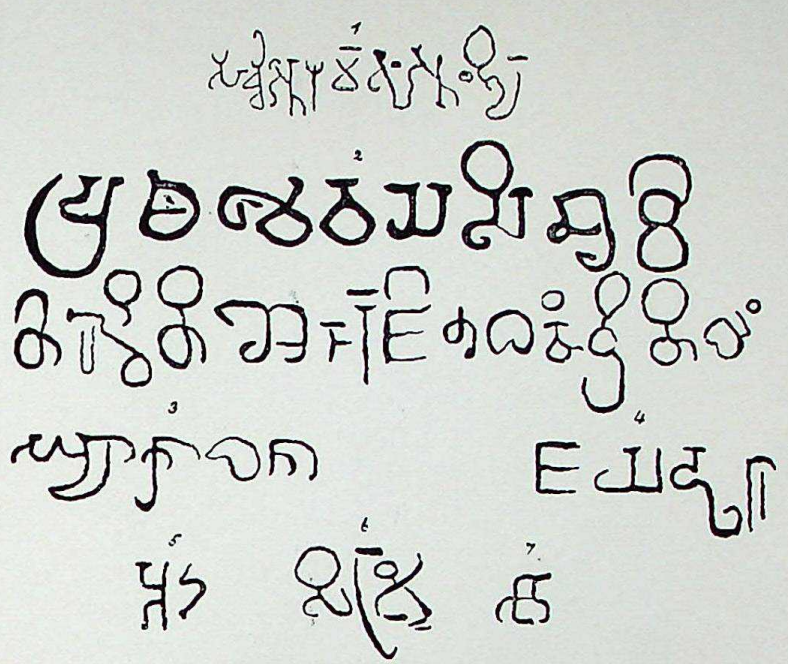

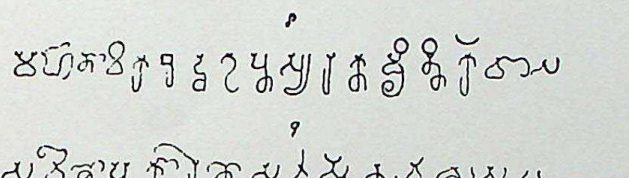

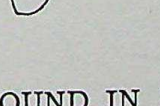

INSCRIPTIONS FOUND IN PROVINCE WELLESLEY.

A group of seven inscriptions represented in Nos. 1 to 7 on the granite rocks at Cherok Tokun, Province Wellesley were taken following Mr. Laidlay to be Pali but Dr. Majundar shows that they are in fact Sanskrit and he dates them as not later than the fourth century A.D. Nos. 8 to 11 are a group of four inscriptions discovered in the northern part of Province Wellesley, and incised on a piece of stone which Col. Low believes to be the "upper portion of one of these pillars which are set up in the areas of Buddhist tempes." These inscriptions have been studied by Mr. Prinsep, Dr. R. L. Mitra, Dr. Kern and Mr. B. Ch. Chabra.

(From Essays relating to Indo-China, Trubners Oriental Series Vol. I—1886).

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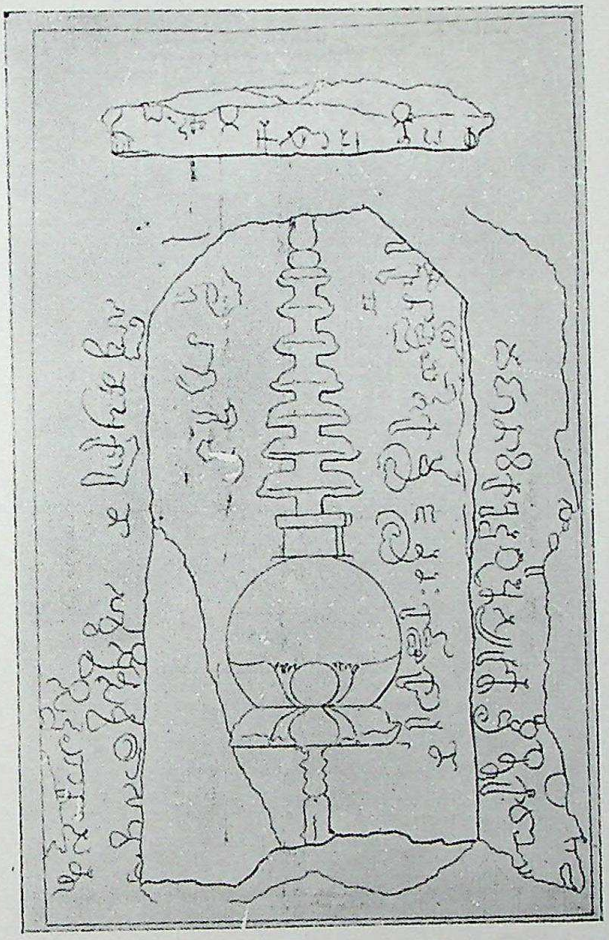

Copy of an inscription on a stone found near the ruins of a Buddhist Temple in Province Wellesley by Capt. J. Low.

Inscription from Province Wellesley carved on a pillar that seemed to form part of a little temple. It has not been completely deciphered but from the written characters it is believed to date back to the year 400 A.D. and is one of the oldest inscriptions in Malaya. This inscription on a slate-stone slab was found by Col. Low near the ruins of an old Buddhist temple in the northern district of Province Wellesley and which is now to be seen in the Indian Museum at Calcutta. The slab itself has in the centre a representation in outline of a stupa with seven umbrellas and the inscriptions record the successful voyage of the great sea-captain (Maha Navika) Buddha Gupta, a resident of Raktamritikka. The language is Sanskrit.

(J.A.S.B. Vol. IV Pl. III)

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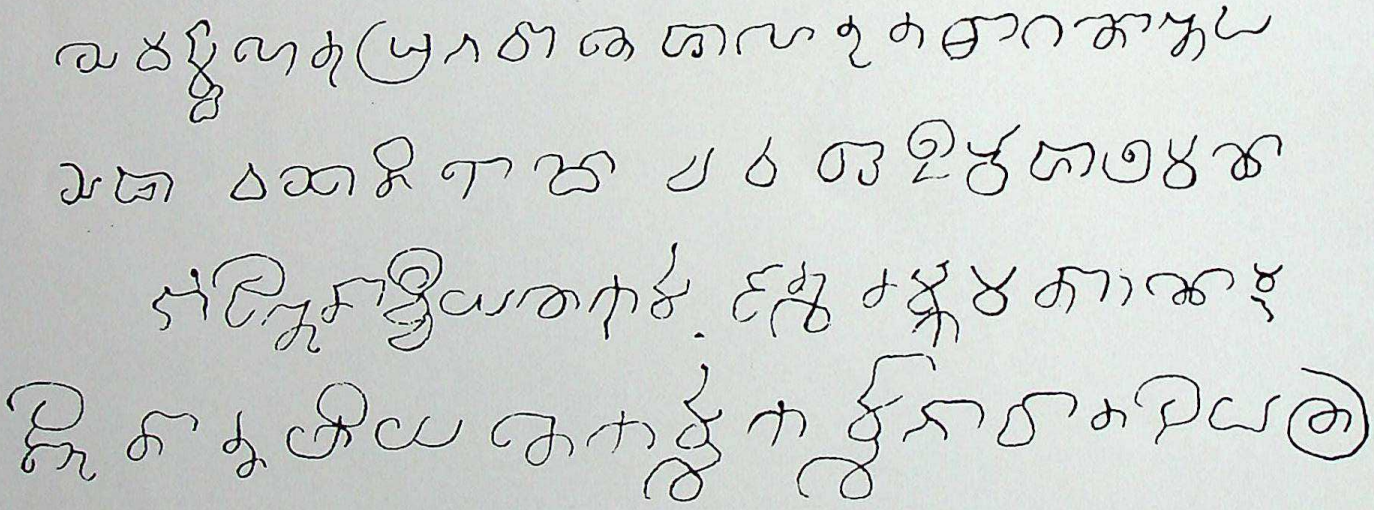

INSCRIPTION FOUND AT KEDAH BY LIEUT. COLONEL LOW.

This inscription of four lines on the slab of a stone which was found by Col. Low beneath the floor of an ancient brick building ten feet square near Bukit Meriam, Kedah was sent to Calcutta and is now lost. It recorded a Buddhist formula and the language is Sanskrit. Dr. Kern read therein the Buddhist formula 'Ye dharma' etc. in North-Indian Nagari characters of the tenth century A.D. It has been deciphered both by Mr. Laidlay and Dr. Kern.

(J.A.S.B. Vol. XVIII (1849) Pt. I Pl. X).

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INDIA AND MALAYA THROUGH THE AGES
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Tablet inscribed on three faces with Buddhist text, (Kedah).

Sanskrit inscriptions of circa 500 A.D. found beside the base of an ancient Buddhist stupa on the Sungei Bujang, Kedah.

(J.R.A.S.M.B. Vol. XVIII Pt. I).

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SINGHAPURA

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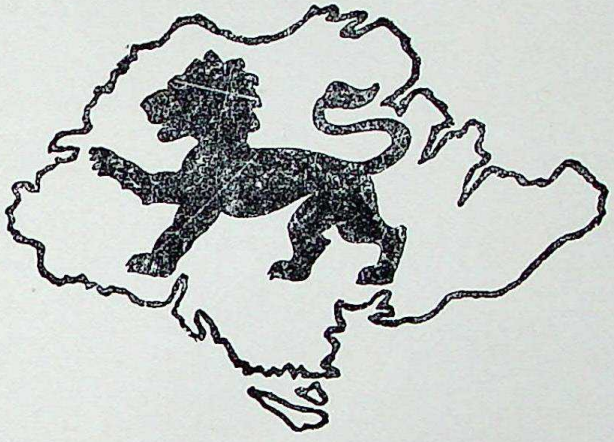
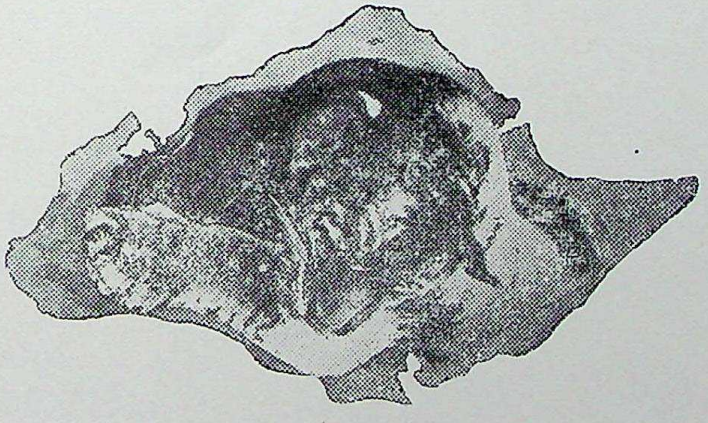


SINGAPORE—CITY OF THE LION.



THE REAL MALAY LION.

The old name of Singapore was "Tumasik." The island was originally part of the famous Sri Vijaya Empire. The Malay Annals relate the following story regarding Singapore:—"One of the descendants of Raja Chola I, who over-ran the Empire of Sri Vijaya, named Rajendra Chola (1062-70) invaded the Malay Peninsula and caused the destruction of Ganga-Nagar (Perak) and Tumasik. In 1160 A.D. a prince Neela Uttaman by name and descendant of Rajendra Chola ruled over Bintang or Riau Island. Prince Neela Uttaman and his courtiers once visited Tumasik; when they landed at the mouth of the Singapore River they saw on the long white sands of Tumasik a kind of animal very graceful in its movements, white neck and tawny body, swift and bold and the size of a she-goat which resembled a "lion" (Simha). Therefore Neela Uttaman called the Island of Tumasik "Simha-Puram," or the "City of the Lion". Singhapura or "Lion City" was the name of the capital of the ancient Tamil kingdom of Kalinga on the east coast of India and must have been given by Tamils to their new settlement on this Malay island—as was a common custom. Recently, Sri C. Rajagopalachar said to Malayans in India, "Singapore is a good name. You should not change it when you become politically free."

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A STONE FRAGMENT.

One of the few surviving relics of ancient Singapore is this fragments of a stone that once stood at the mouth of Singapore river. It was covered with inscriptions of Majapahit script which was undecipherable. However, experts deemed it an evidence of early influence of Hindus Hindus on Singapore then called Temasek.

The much weathered inscription on this stone found in 1819 was destroyed by a head of the Public Works Department who was more of an iconoclast than a builder and used for some time by policemen and peons as a seat outside the Singapore Secretariat. Some of the fragments were recovered and sent to the Calcutta Museum for safe keeping. It is believed to be a record of the conquest of Singapore by the Majapahits. Above is a photograph of a fragment of the Calcutta Stone. This almost undecipherable piece was later returned to Singapore and has been kept in Raffles Museum ever since.

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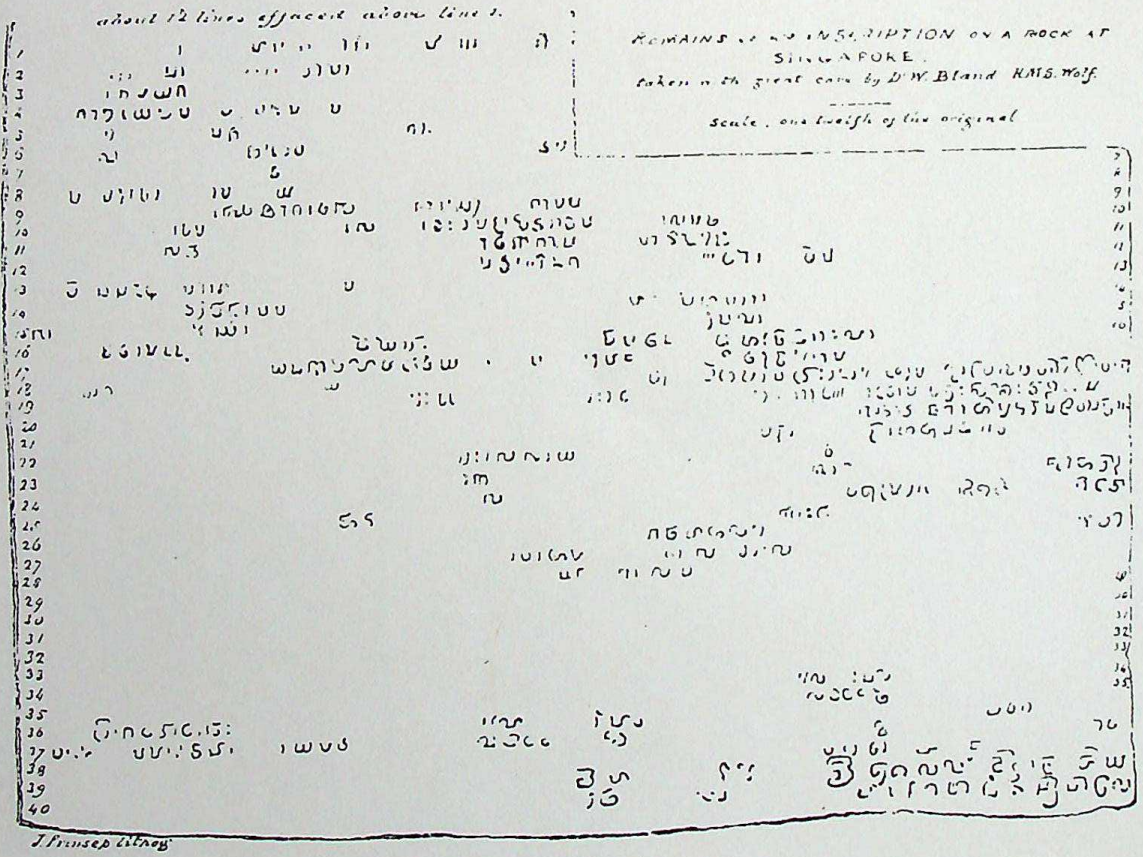

THE SINGAPORE STONE.

Remains of an inscription on a rock at Singapore. Taken with great care by Dr. W. Bland, H.M.S. Wolf. Scale —one twelfth of the original.

A facsimile was prepared by Dr. W. Bland, of H.M.S. Wolf and was forwarded by him to Mr. James Prinsep, who pronounced the characters to be Pali. He "conjectured the inscription to record the the extension of Buddhism to the Malayan promontory."

(J.A.S.B. Vol. XVII—1848 pp. 154)

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Fig 1

Fig 2

Fig 3

Inscriptions on the fragments of the stone from Singapore.

(From Essays relating to Indo-China, Trubners Oriental Series Vol. I—1886).

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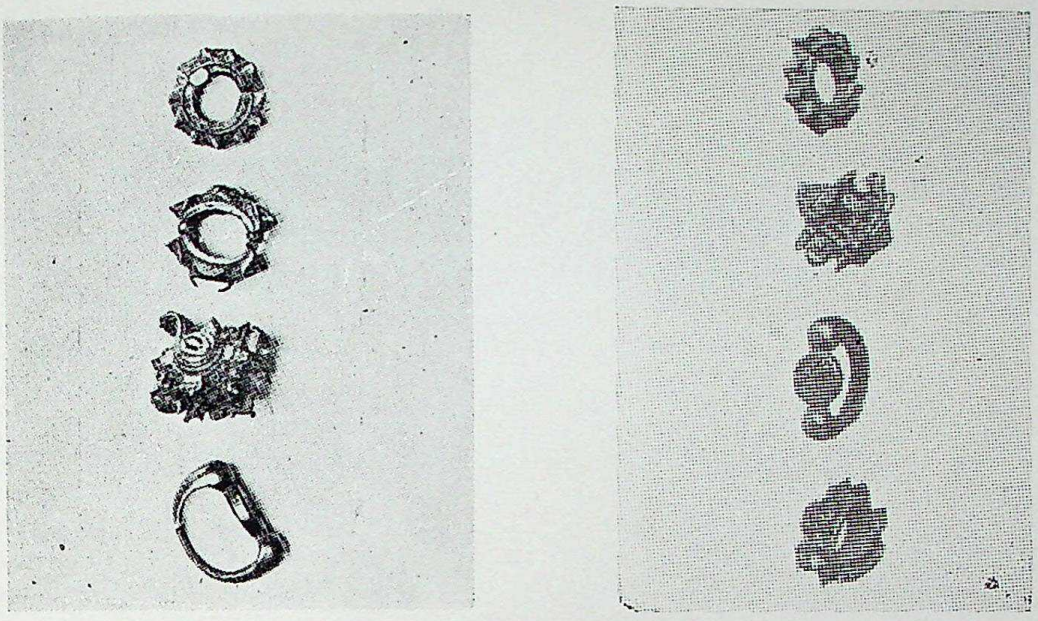

ANCIENT HINDU JEWELLERY.

GOLD ORNAMENTS FROM FORT CANNING.

Only four pieces of the ten gold ornaments which, with the "Singapore Stone" are the oldest remains known to have been found in Singapore, have survived the Japanese occupation of Malaya.

Before the war the collection consisted of ten pure gold ornaments, which were found at Fort Canning in 1928 when the top of the hill was being surveyed for the building of a service reservoir. Of 24 carat gold the workmanship and design are declared to be Indian, belonging to the 14th century. When the Japanese invasion started, the ornaments were locked in a safe at Raffles Museum. After the liberation only three rings and an armlet were left in the safe. It is believed that the Japanese took the other pieces.

When they were discovered the ornaments were described as the most interesting archaeological remains in British Malaya. They were dug up by a party of Chinese labourers who were levelling the hill top at Fort Canning where the Malay kings are believed to have lived. The Javanese from Majapahit rose in 14th century to conquer the great old Palembang empire. They captured Singapore in 1630 A.D. These ornaments belong to that era. No signs were found of a grave of bones, and it was supposed that the ornaments were hidden there during a battle.

Indian goldsmiths agreed that they were ancient Hindu jewellery of good workmanship and made of the best gold. The collection consisted of a pair of large flexible Majapahit gold armlets, a ring with the figure of a goose flapping its wings; five other rings, one large ornament, and on jewelled clasp. It is believed that these pieces must have adorned the ankles and ears of an Indian princess who lived on Fort Canning, the ancient residence of the rulers of Singapore.

(J.M.B.R.A.S. Vol. VI—1928, Pl. 27.)

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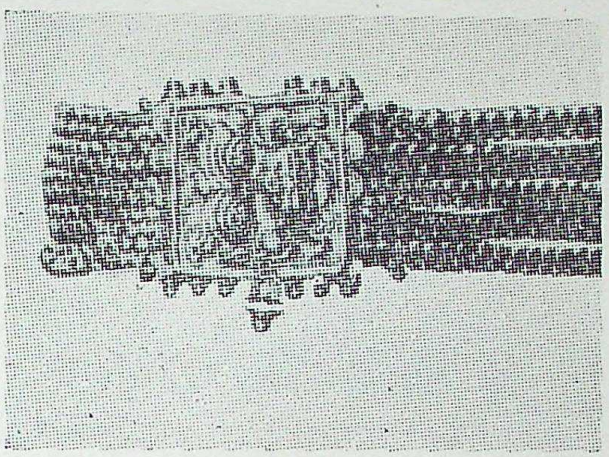

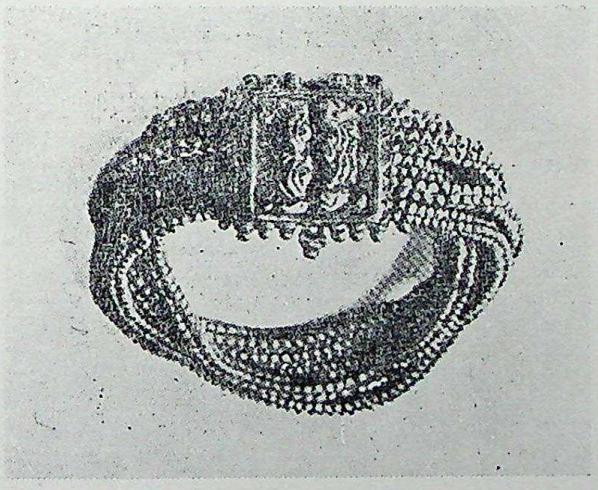

FLEXIBLE GOLD BRACELET DUG UPON
FORT CANNING, SINGAPORE.

Part of a small hoard of jewellery brought to light during the construction of Singapore's New Service Reservoir in 1928. This pair of handsoms Majapahit gold bracelets was found in 1928, at the Fort Canning where the Malay kings are believed to have lived. Indian jewellers think them to be ancient Hindu jewellery all made of the best gold.

(J.M.B.R.A.S. Vol. VI—1928. Pl. XXVI)

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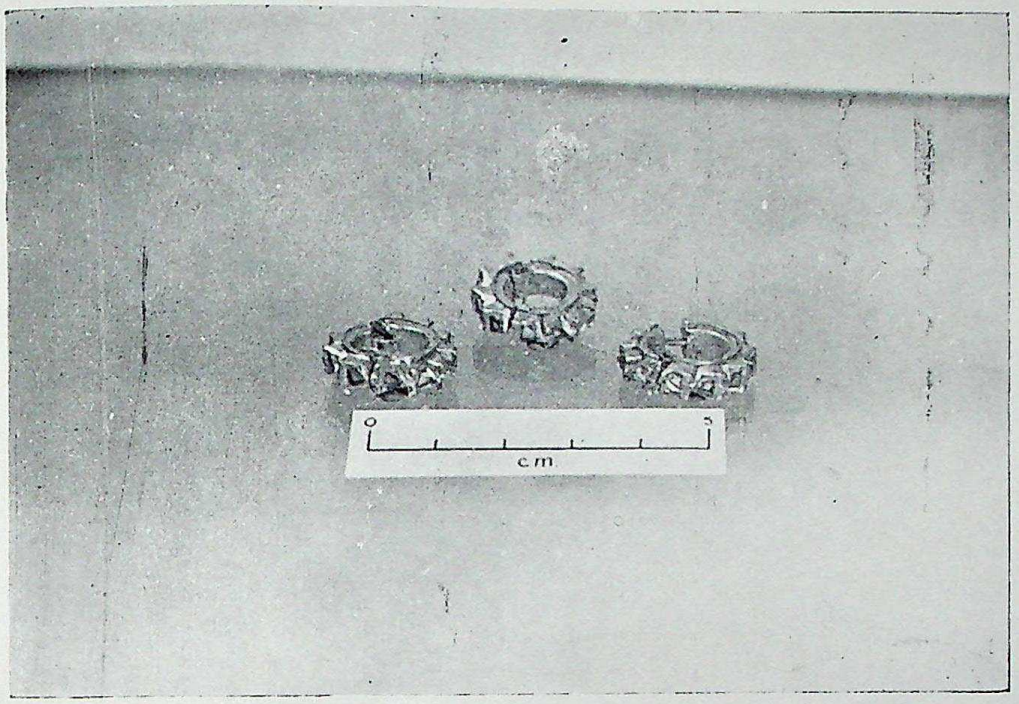

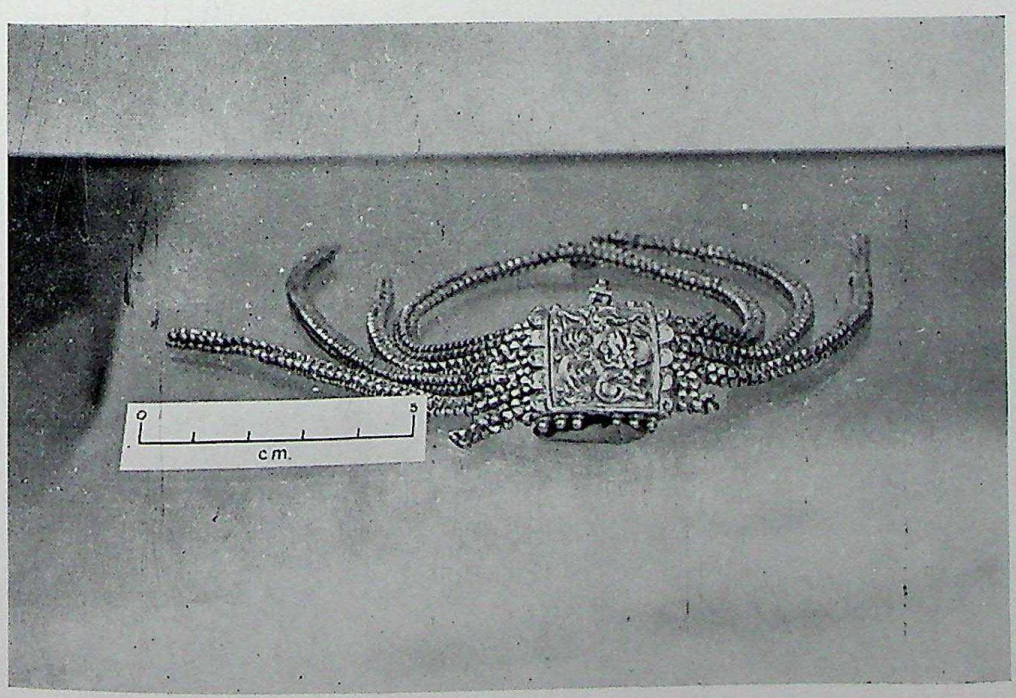

The present remnants of the ancient Hindu Jewellery found at Fort Canning.
Now at Raffles Museum, Singapore.

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BUDDHIST FINDS

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A Bronze Buddha of early Gupta style, 5th century A.D. from Bujang River, Kedah was found in 1941 by Dr. H. G. Quaritch Wales. Now at Raffles Museum, Singapore.

This fine example of early Indian Buddhist art is one of the most important finds made in the archaeological excavations in Kedah. This bronze image of the Buddha, 8½ inches high, writes Dr. Quaritch Wales in the M.B R.A.S. Journal, "enjoys the distinction of being the only image in the round at present known to have survived the iconoclasm of the Kedah converts to Islam." It is evidently a product of the Gupta age in India, dating back to the fifth century A.D., and is considered to provide further evidence in support of the theory that the earlier Indian colonists in Kedah came from the Krishna—Godavri region.

(Photograph by author.)

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The reverse of the image showing the folds of the garments in the Greek manner.

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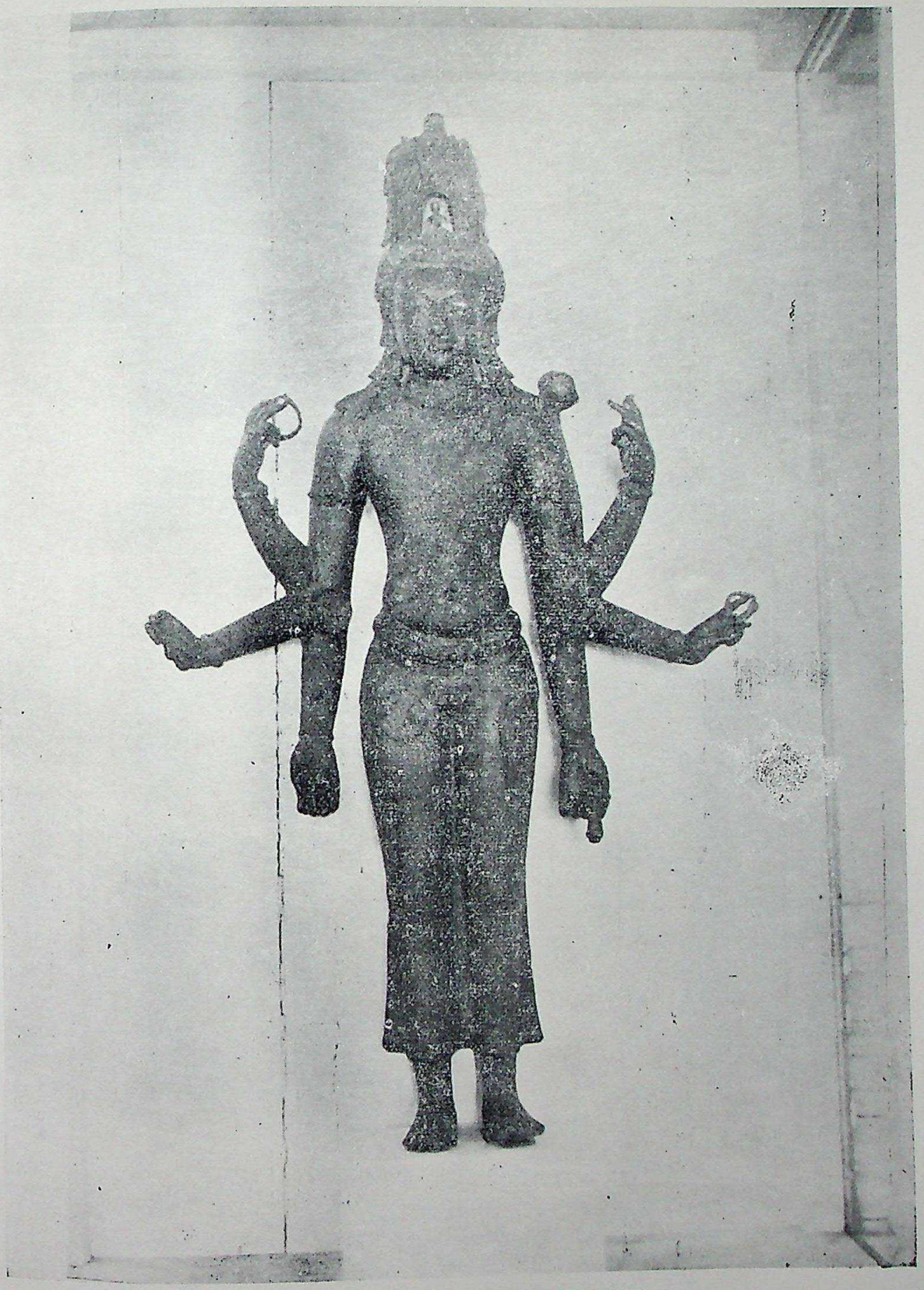

BUDDHIST: MAHAYANA BRONZE.

Bronze Bodhisattva Avalokitesvara with Amitabha in the head-dress 8th-10th century A.D. Now at National Museum, Kuala Lumpur dredged by the Anglo-Mining Oriental Co., at Bidor, Perak, 1936 (36 in. high). Evidence that Mahayana Buddhism was prevalent in Malaya in the eighth and ninth centuries.

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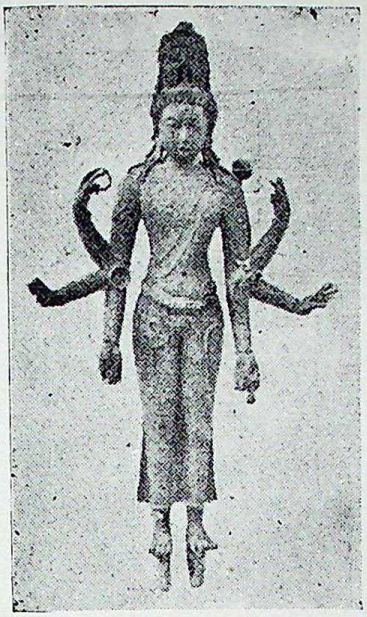

Fig. 1

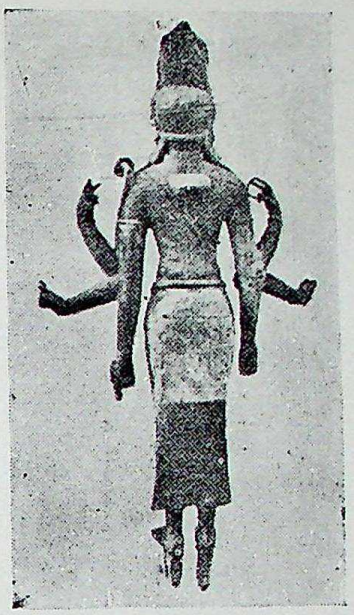

Fig. 2

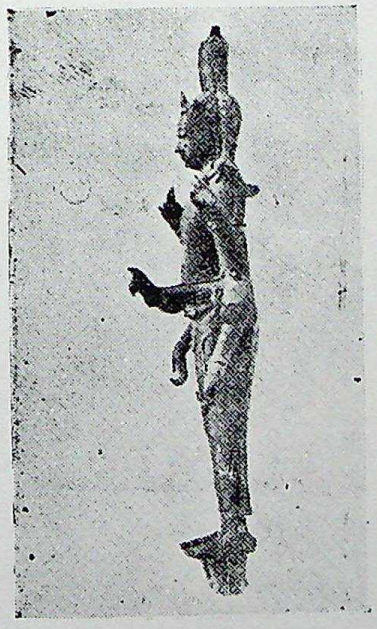

Fig. 3

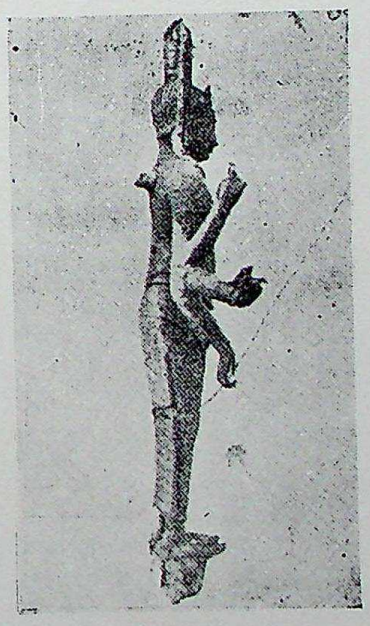

Fig. 4

BODHISATTVA AVALOKITESAVRA.

An interesting Buddhist Bronze statue from Bidor, Perak.

In November 1936, the dredge on the Tine Mine of the Anglo Oriental Mining Co., Ltd., brought up this very interesting bronze statue.

Fig. 1. Front view of the statue.
Fig. 2. Back view.
Fig. 3. View of left side.
Fig. 4. View of right side.

(J. F. M. S. M.—Vol. XV Plate LII).

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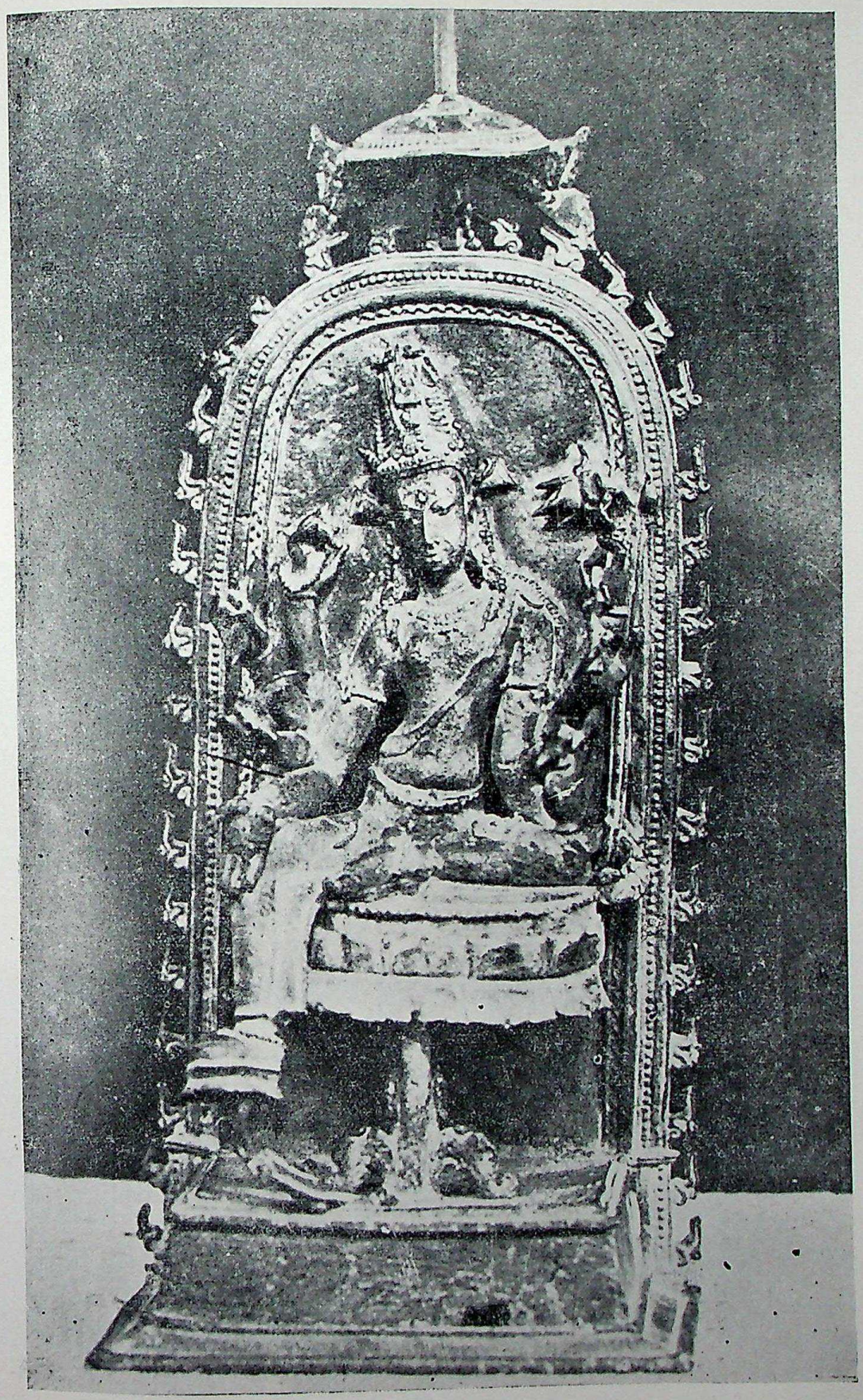

Seated bronze Avalokitesvara, from Sungei Siput, Perak.

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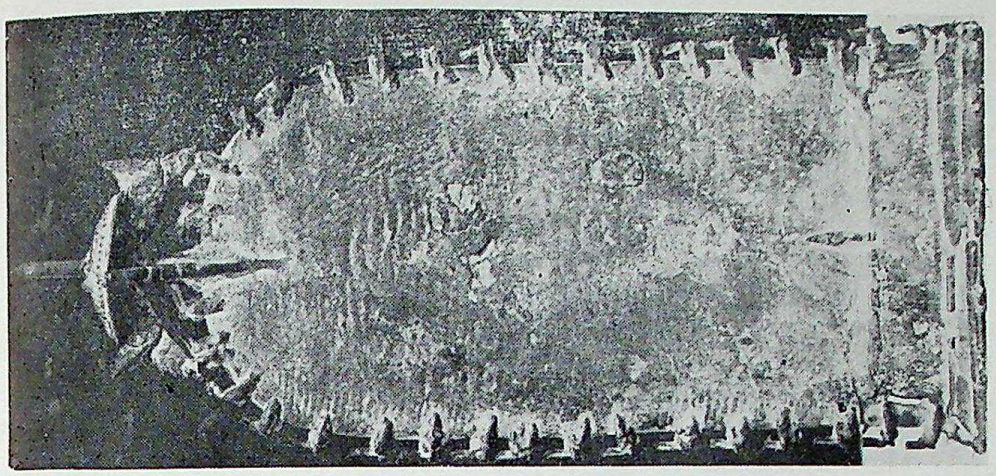
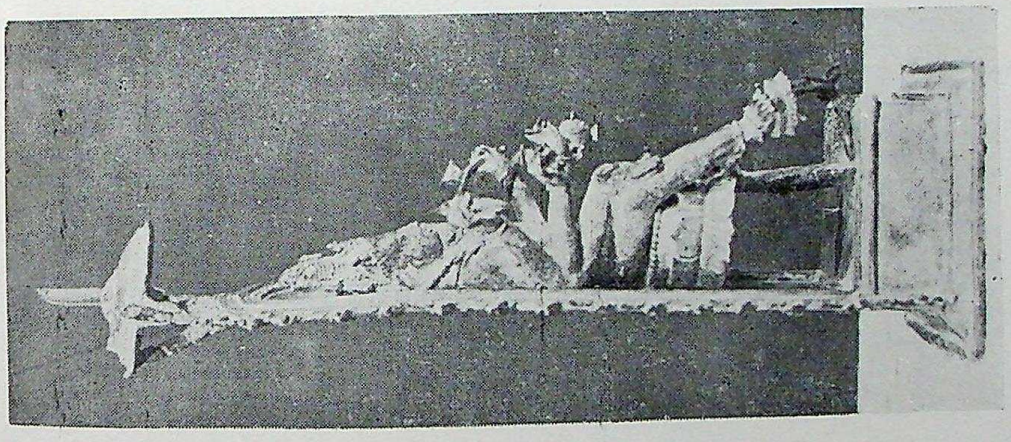
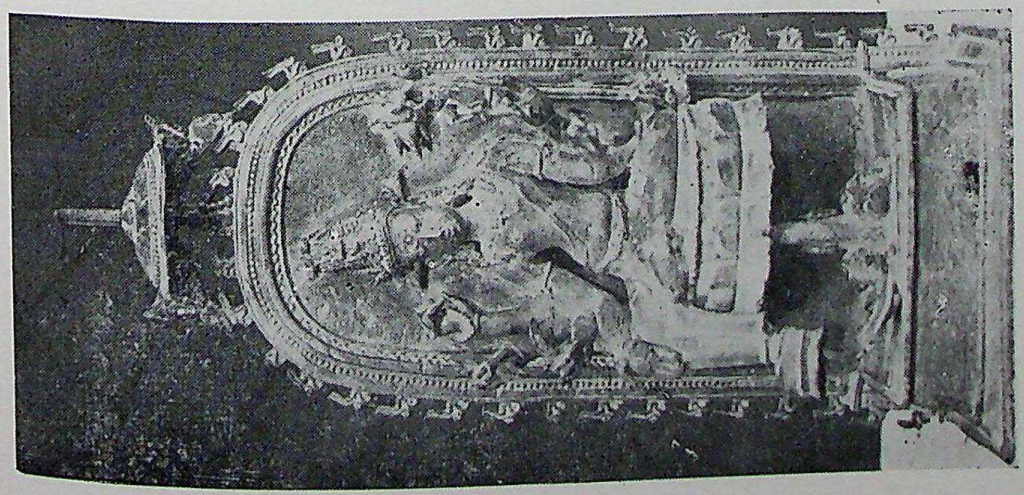


Back View.



Side View.



Front View.

A Bronze Avalokiteswara from Sungei Siput, Perak.

(Photographs by Mr. V. Sundaram, the owner).

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A Buddha Rajadiraja, of Siamese type of the fifteenth or sixteenth century, said to have come from Batang Padang, Perak. Now at the Perak Museum, Taiping.

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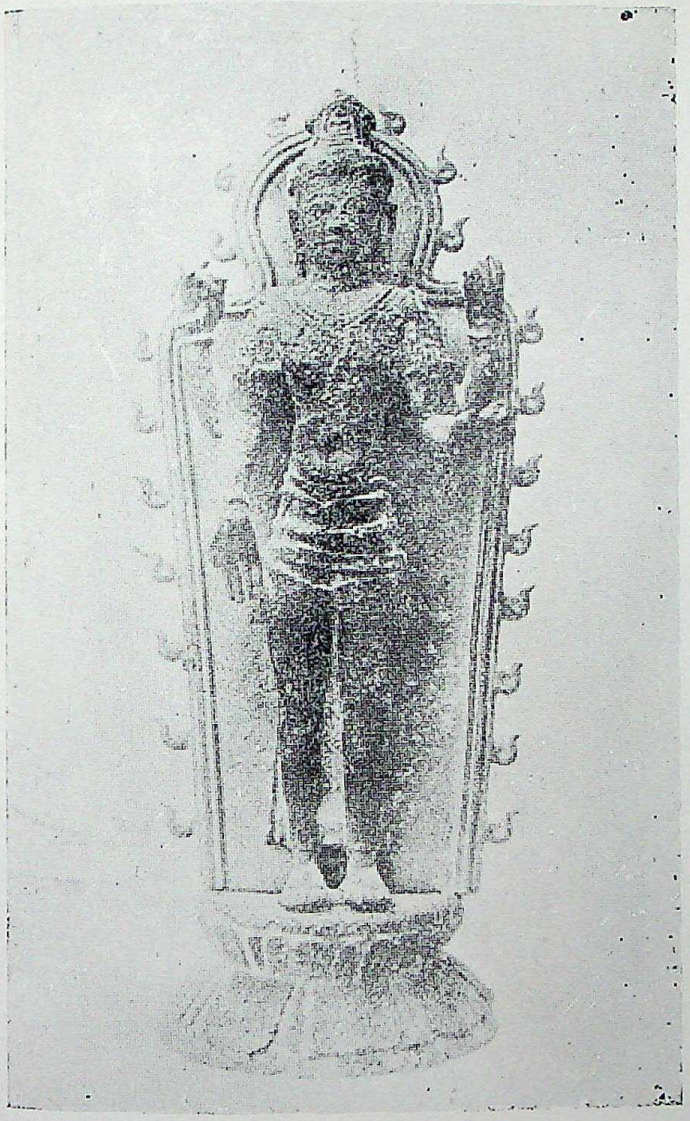

MAHAYANA BRONZE.

Standing bronze; the four armed form of Avalokitevara, from Sungei Siput, Perak; and treasured by its Indian owner as a figure of Vishnu.
(11 in. high)

(J. R. A. S. M. B. Vol. XVIII Pt. 1940)

Buddhist Bronze Buddha found near Pengkalen; upper portion broken by looters in 1941. For full view see next page.

A little bronze image apparently of a walking Buddha discovered at Tanjong Rambutan mine at a depth of some 60 feet below the surface.

(Photograph from 20th Century Impressions of British Malaya)

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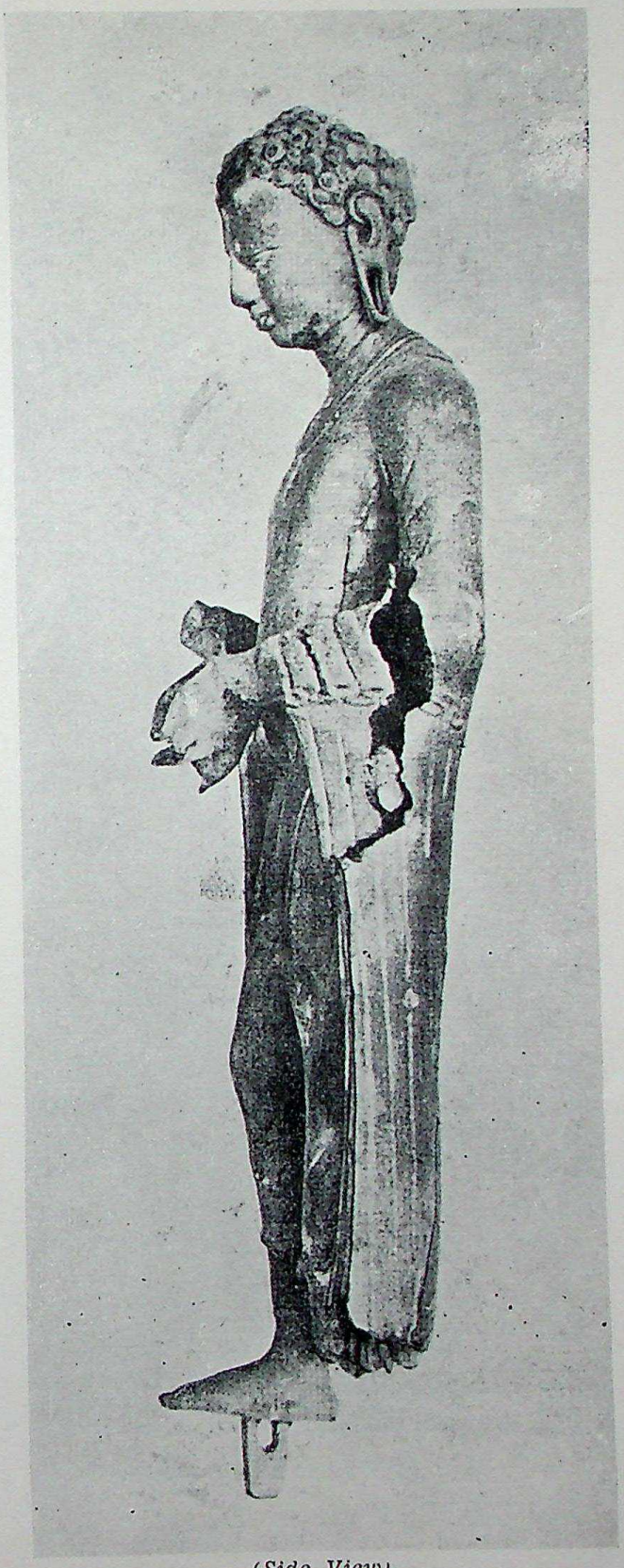
(Front View)



(Side View)

BUDDHIST BRONZE BUDDHA OF GUPTA STYLE 5th-6th CENTURY A.D. This beautiful BRONZE STANDING BUDDHA of the eighth century was found near PENGKALEN, North, Ipoh, Perak in 1931. It dates probably about A.D. 750, and Dutch authorities are of the opinion that it is of the Sri Vijaya (Sumatran School. The upper portion was broken off by looters in 1941 and has been reconstructed in plaster from photographs. Now at the National Museum, Kuala Lumpur.

(J. F. M. S. M. Vol. XV—Pt. XLII)

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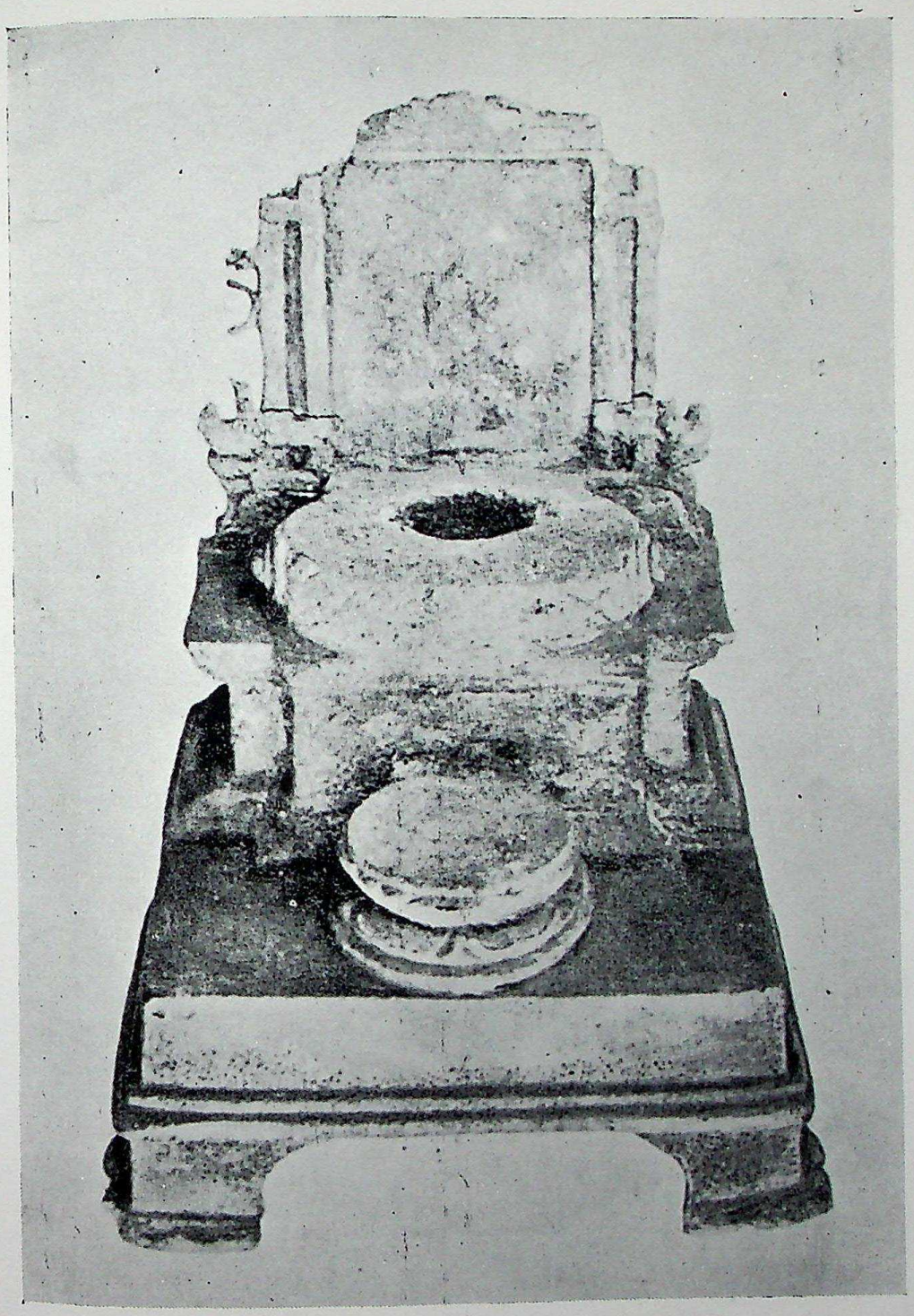

BRONZE THRONE FOR A SEATED FIGURE FROM PENGKALEN, NR. IPOH, PERAK.

(Note: lotus foot-stool.)

At the same Sungei Kinta Mining Company where the (Pengkalan North) Buddha was found was a bronze lotus pedestal on which a standing figure must have rested. This bronze figure or a figure of Buddha height 8½ inches which must have been in the European attitude was dredged up with the bonze statue. Dr. Quaritch Wales is of the opinion that in view of the style of the throne it also may be dated not later than the 6th century. It has survived the Japanese occupation and is at the Taiping Museum.

(Journal F.M.S.—Vol. XV. Pl. XLIV.)

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Buddhist images found in a cave at Baling, Kedah in 1947. These are considered to be Siamese images dating not earlier than the 19th century. One could see at the Taiping Museum seven of these Buddhist images, six fragments of gold leaf and one piece of rocky crystal.

—Photograph (Author.)

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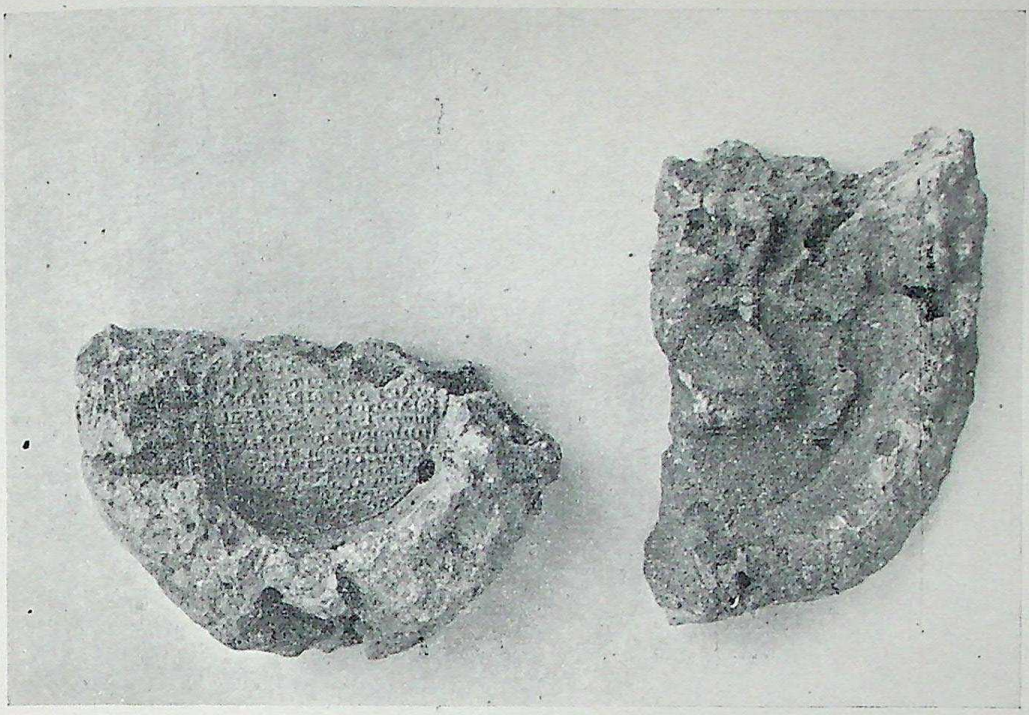

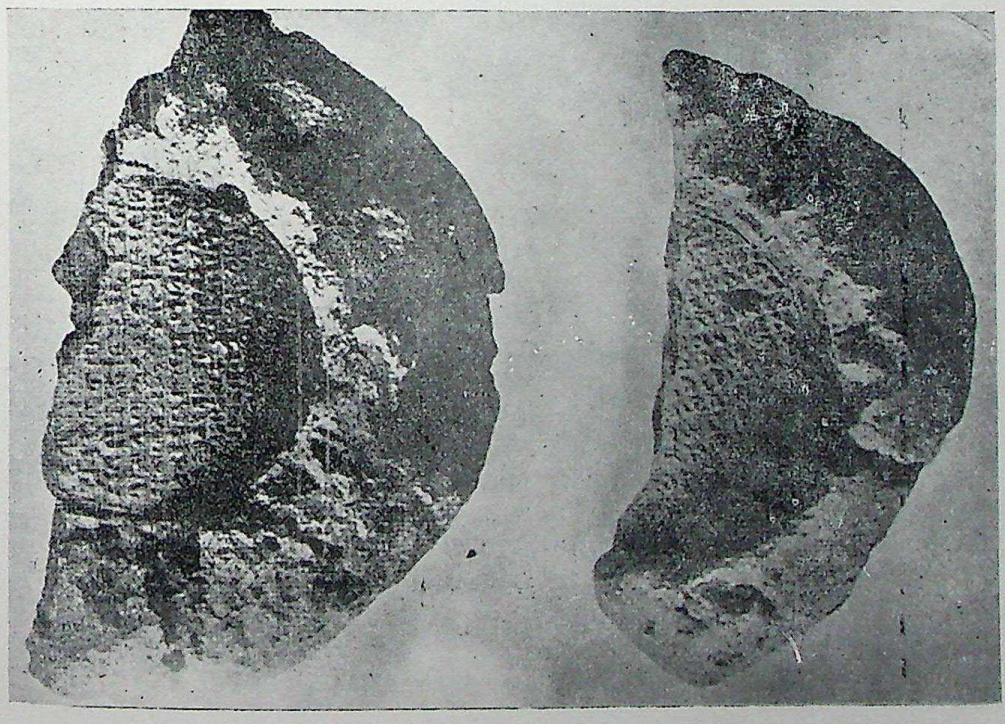

Fragments of Buddhist Votive Tablets.

Several years ago the late Mr. H. Vaughan Stevens discovered in Kedah in a cave, nine feet below the floor, a number of fragmentary clay tablets stamped with inscriptions. These he forwarded to the Raffles Museum, where they now are, accompanying them with a letter explaining where he had found them. Mr. C. O. Blagden submitted a photograph of the largest and best preserved of these tablets to Professor Kern of Leyden, who in reply to his request was good enough to examine it and write as follows:—"After repeated attempts I have given up the hope of deciphering the whole. The writing is Nagari of the 10th century, approximately, and therefore the tablet is from Northern India. At the top I discern parts of the well known Buddhist formula: ye dharma hetu prbha, etc."

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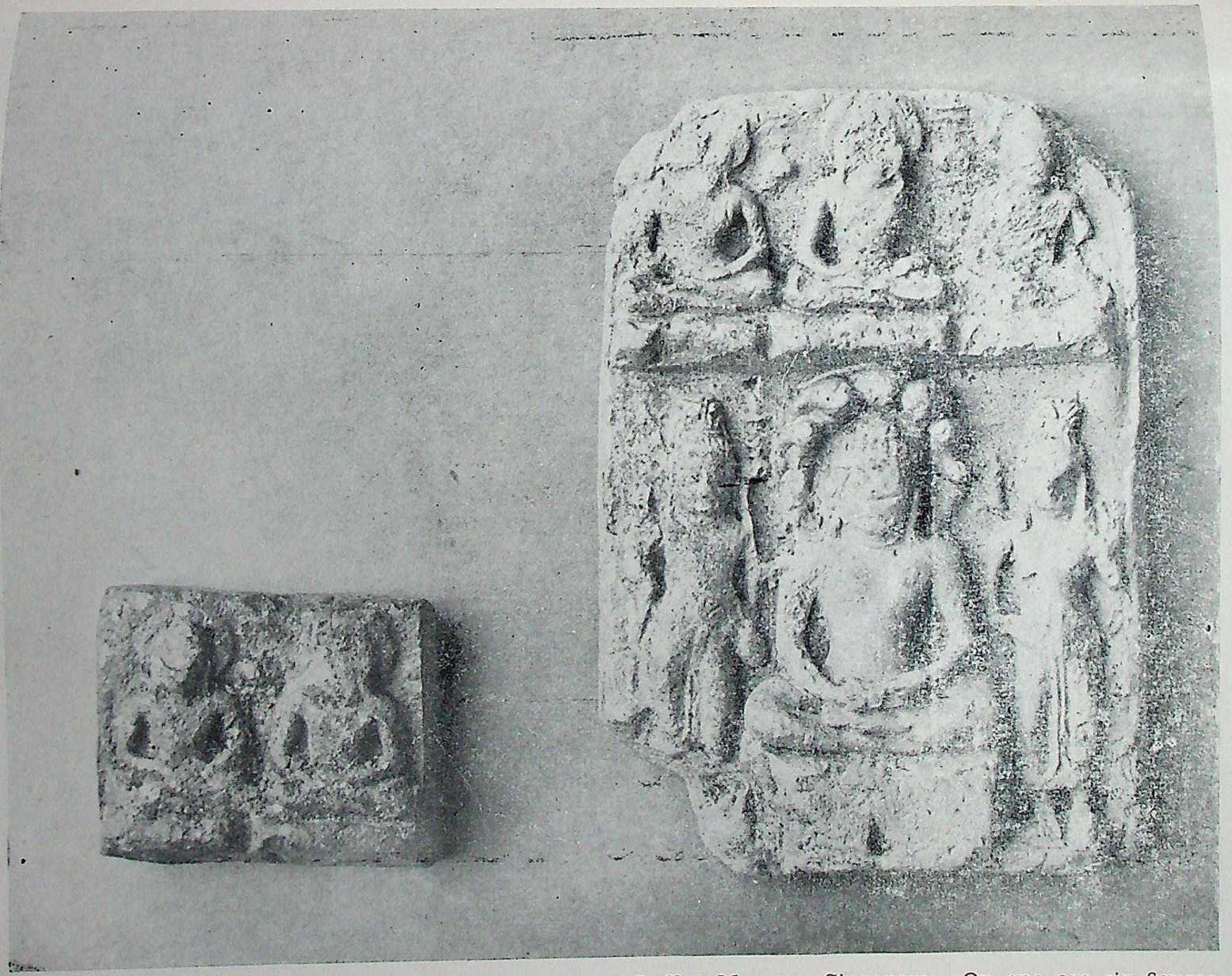

Two Buddhist seats from Goa Gambar in Pahang, at Raffles Museum, Singapore. On one are six figures short and thickest and according to Sir Richard Winstedt, unlike those of Trang and reminding one of Javanese types; the three on the top row are Buddhas, and in the centre of the lower row sits a large Buddha, flanked by two standing figures, with a seven hooded snake above his head.

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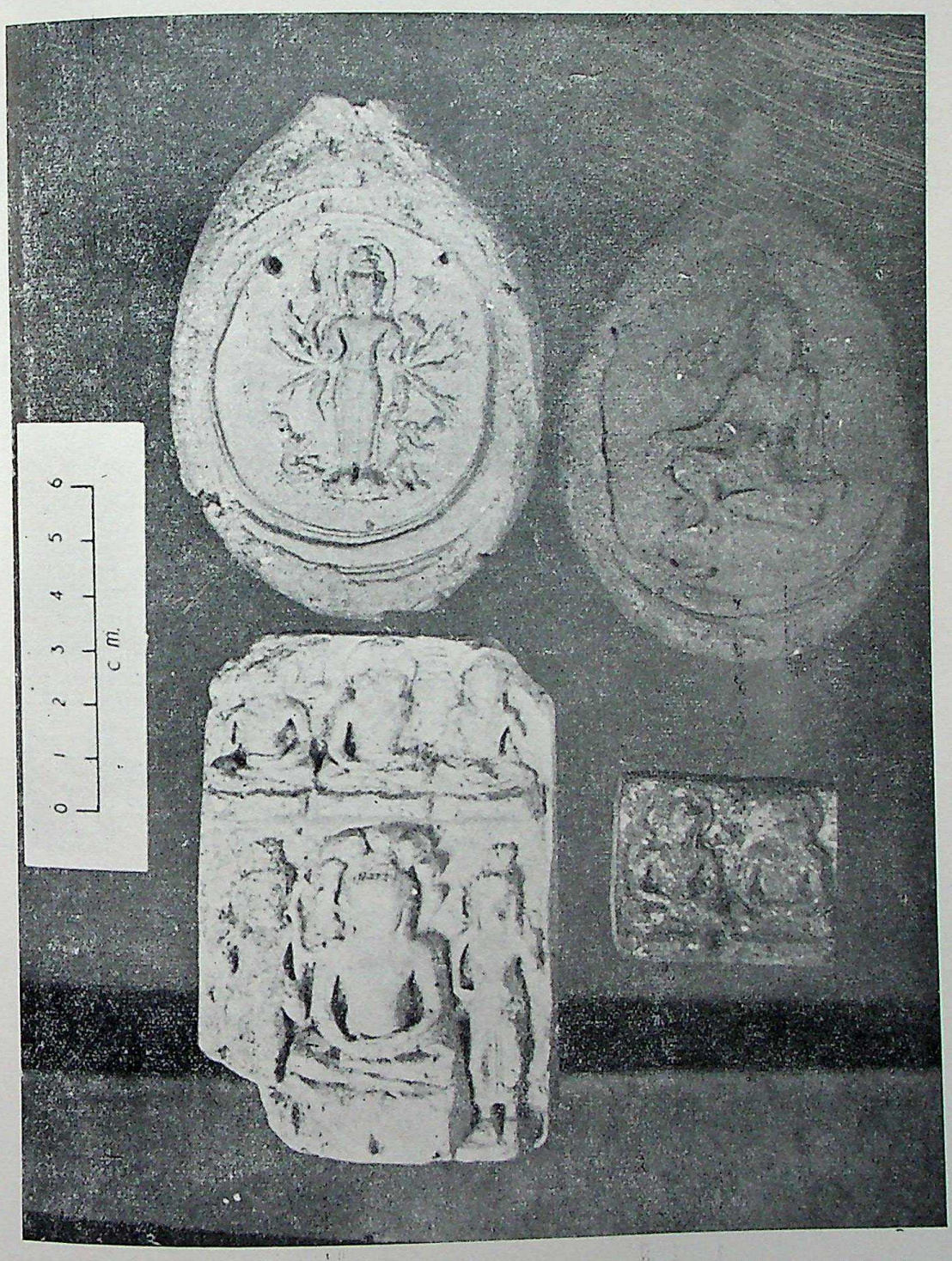

Stamped clay tablets from a cave, with inscriptions in Nagari (Northern Indian characters of about the 10th century. Prof. Kern of Leyden has translated part of the inscription as the well known Buddhist formula:
YE DHARMA HETU PRBHA etc.

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THE INDIAN ELEMENT IN MALAY RITUAL

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Malay obesience to a Ruler or chief is in Indian style with palms folded.

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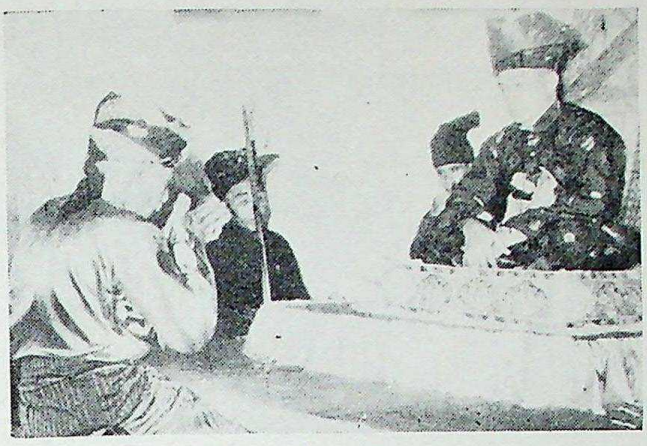

A Malay Chief paying homage to the Dato Bandar of Negri Sembilan.

H.H. Sultan Alam Shah of Selangor walking in procession to the *pancha persada* for a lustration ceremony.

(Photo—Straits Times Press).

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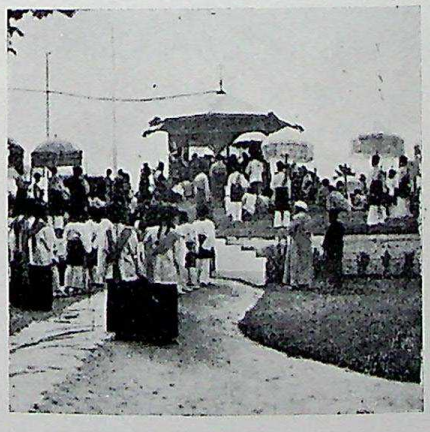
H.H. The Sultan of Trengganu at his Coronation Ceremony.



The umbrella plays an important part in Malay regalia. The white umbrella which is superior to the yellow, because it is seen conspicuous at a great distance is confined to the Ruler's person while the yellow umbrella is confined to his family. The Malays close their umbrellas when passing a royal palace (*istana*).

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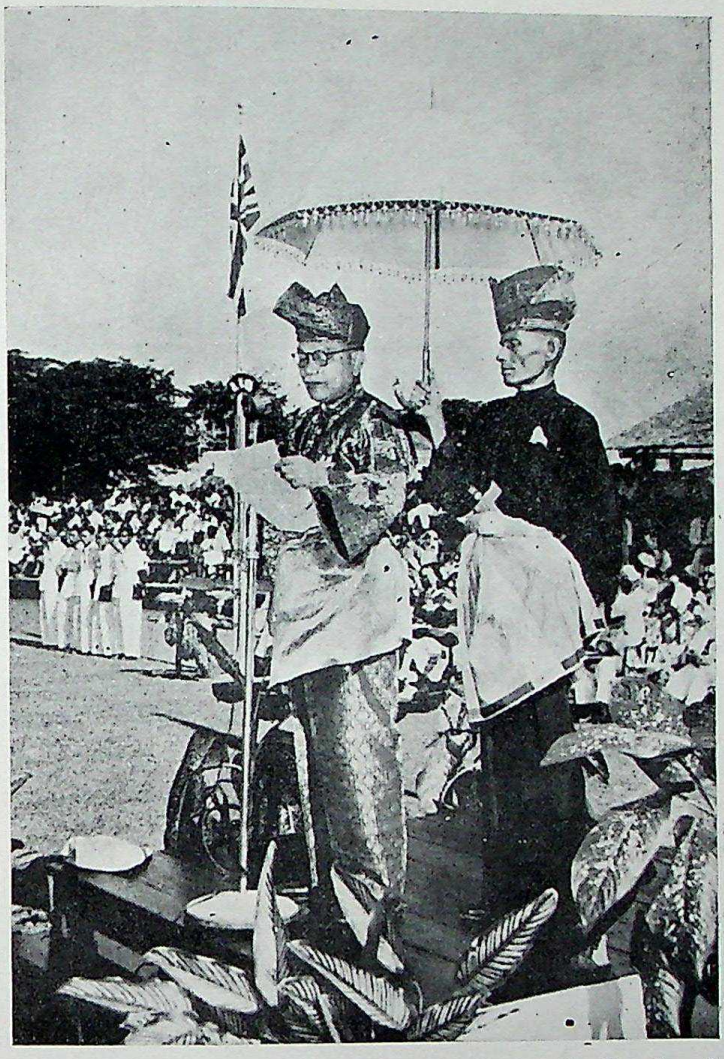
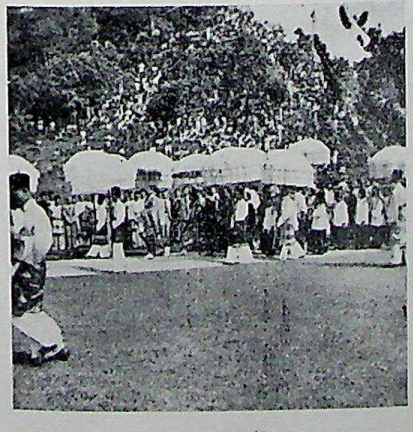


H.H. The Yang di-Pertuan Besar—*He who is made Lord*—of Negri Sembilan.
—Photograph by courtesy Dept. of Information. Federation of Malaya.



The Yellow Umbrella in Malay Regalia is an important Indian usage in Malay regal ceremonies. Sir Richard Winstedt writes that "No Malay but a ruler may use a white or yellow umbrella, wear yellow raiment, or have yellow house furnishings or daggers mounted with bright gold or golden anklets."

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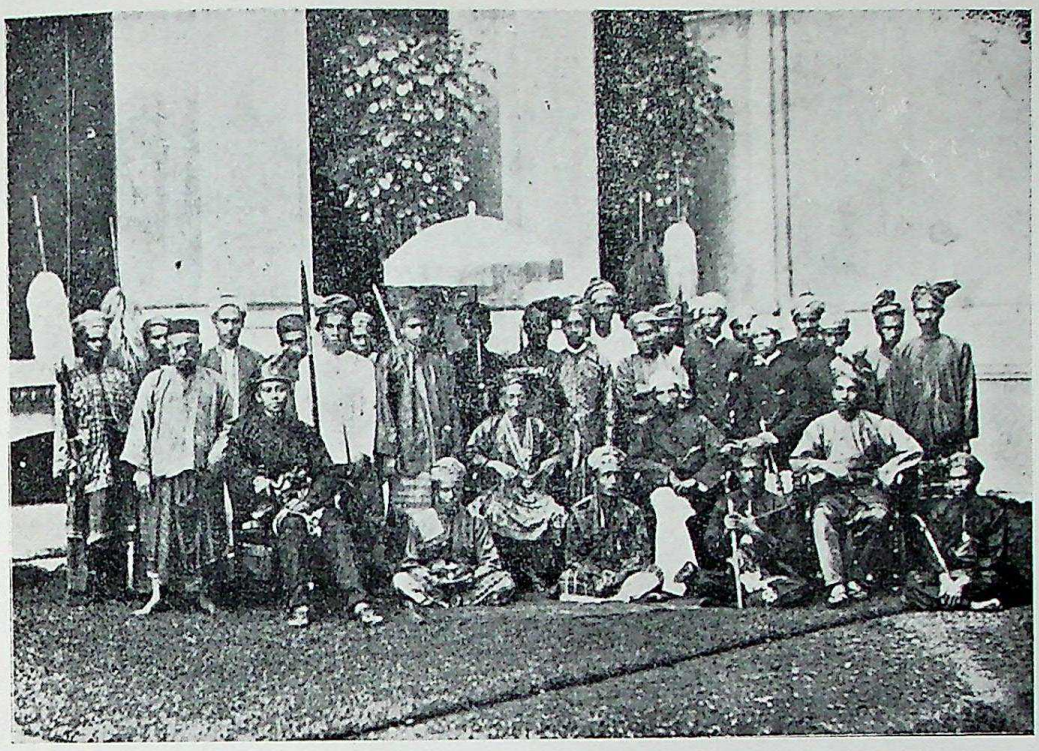
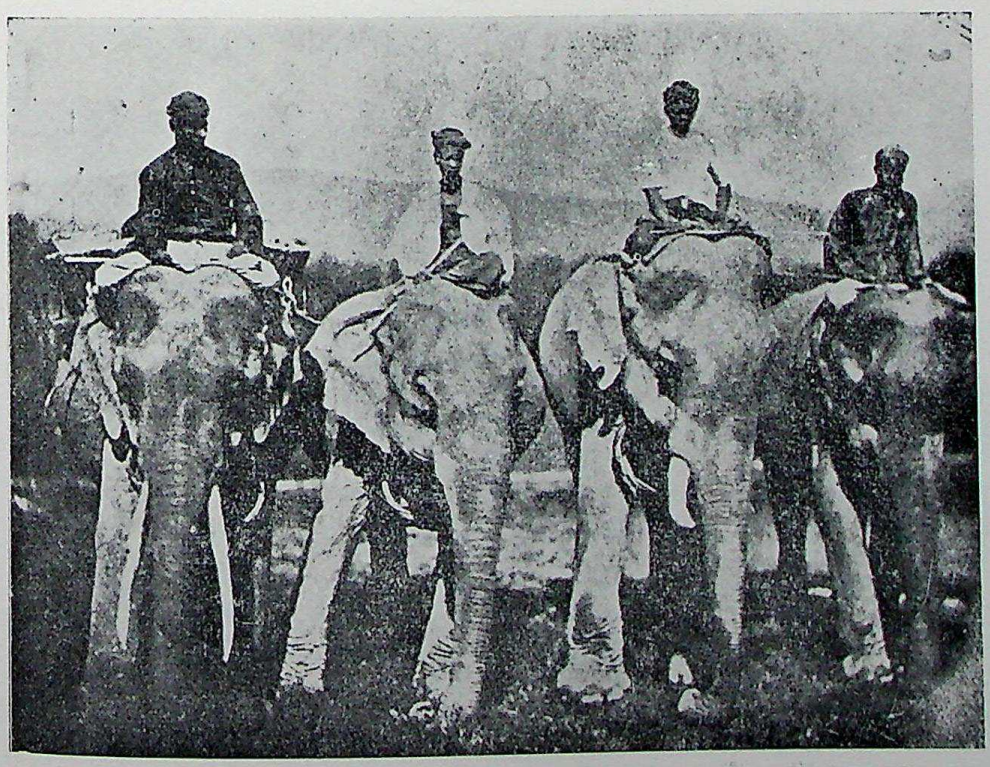


The umbrella and the *gouri* fan (*tombak jambul*) would always form part of the regalia in ancient Malay court.



The elephant (gaja) was the favourite animal of Malay royalty. The elephant is most generally known by its Sanskrit name, *gaja*, Sanskrit terms are used to signify the driver of an elephant and several articles used in connection with the animal.

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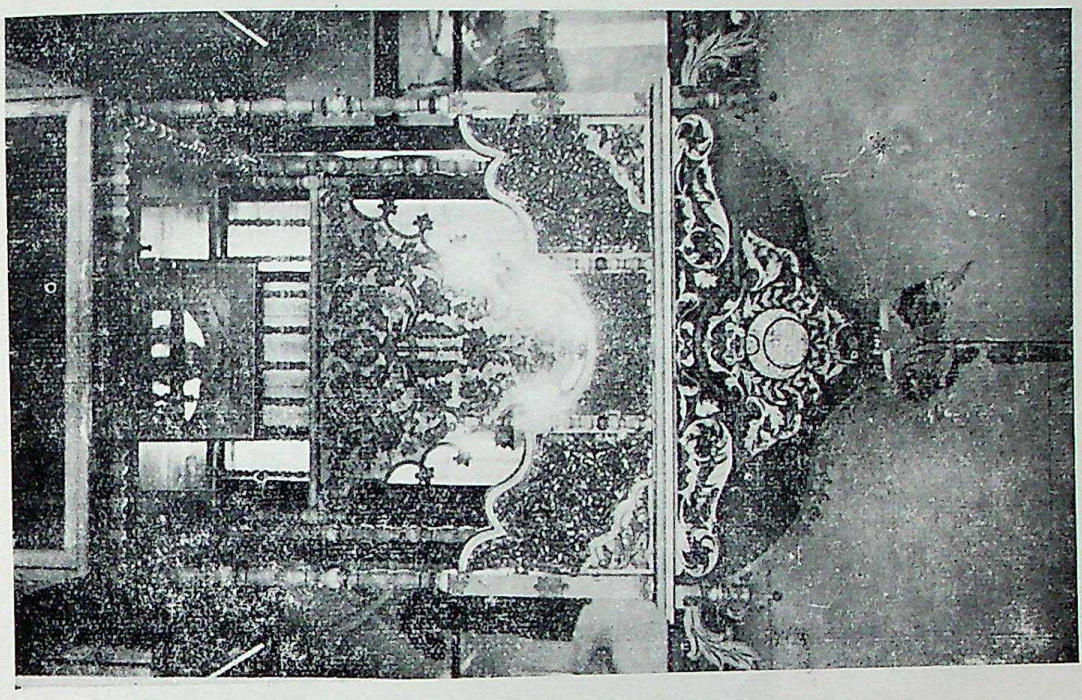

The *Singhasana* or throne of a Malay Ruler. The word is Sanskrit. The throne is a raised dais on which the ruler sits. Upon this dais is a royal mat (*peterana*) studded with gems. Singhasana means literally lion-seated and was decorated originally with carved lions.

The late Raja Sir Chulan who bore an Indian title.

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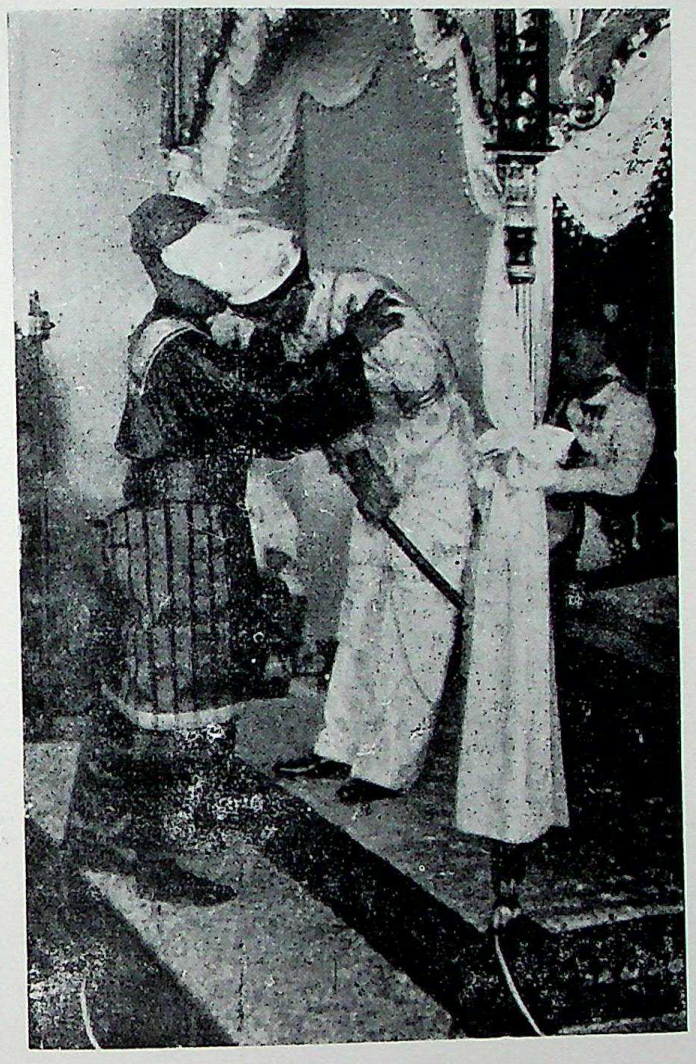

Whispering of the State Secret at a Perak Ruler's Coronation.

Toh Sri Nara-di-Raja whispering the ancestral State Secret of Perak—the real Hindu name of the demi-God who descended on a rice-clearing in Palembang to become the ancestor and guardian of Perak royalty—at the coronation of the Sultan of Perak.

When a Perak Sultan is installed, there are five articles of the regalia which he must wear, the State sword, a pair of dragon armlets, a gold chain of coconut flower pattern, a talisman supposed in most credulous times to be composed of petrified dew and the State Seal. Only when the Sultan is wearing these sacred articles of the regalia can the principal court herald, Toh Sri Nara-di-Raja whisper the mysterious State Secret in the Ruler's ear. As at the initiation of child into one of the higher Hindu castes his teacher whispers the name of the God who is to be the child's special protector through life, so in the ear of new ruler of Perak, Toh Sri Nara-di-Raja whispers the real Hindu name of the demi-God who descended on a rice-clearing at Palembang to become the ancestor and guardian of Perak Royalty. Bearer of an ancient Malacca court title, Toh Sri Nara-di-Raja claims to be a descendant of Batala, the mythical incarnation of Shiva's bull Nandi who was sent to Palembang to instal as ruler an Indian Prince. This Prince, though in legend called Sang Supurba after a nymph of Indra's Heaven, is traditionally reputed to have been the father of the first ruler of ancient Singapore and the ancestor of the Royal house of Malacca.

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The Hindu element at the installation ceremony of the ruler of Negri Sembilan.

With the grace and poise of a dancer, the Indian devotee stands, on one leg unswaying, with hands out-stretched facing the Sun, saying aloud the Sanskrit hymns, force from the Sun, saying aloud the Sanskrit hymns drawing the elan-vital, the life giving force from the Sun through the tips of his fingers. In Negri Sembilan, at the installation of H.H. the Yang-di-Pertuan Besar (He who is made Lord)—the Malay ruler "descended from kings who had been incarnations of Hindu deities" the Bentara Kanan adopts the same attitude which has been prescribed for him by ancient custom. Standing on one leg with the sole of the right foot resting against his left knee, his right hand shading his eyes, and the tip of the fingers of his left hand pressed against his left cheek he makes the proclamation of the Ruler. All assembled then exclaim Daulat Tuanku three times. This proclamation is read not by a Muslim dignitary but by one of the court functionaries who represents the Brahmins of old. The formula says Sir Richard Winstedt "is an invocation to the five angels of the sky in place of the Hindu guardians of its five regions who were invoked in Vedic times. A Malay ruler has to sit immobile as possible on his throne, rigidty being evidence in Hindu ritual of incipient godhead."

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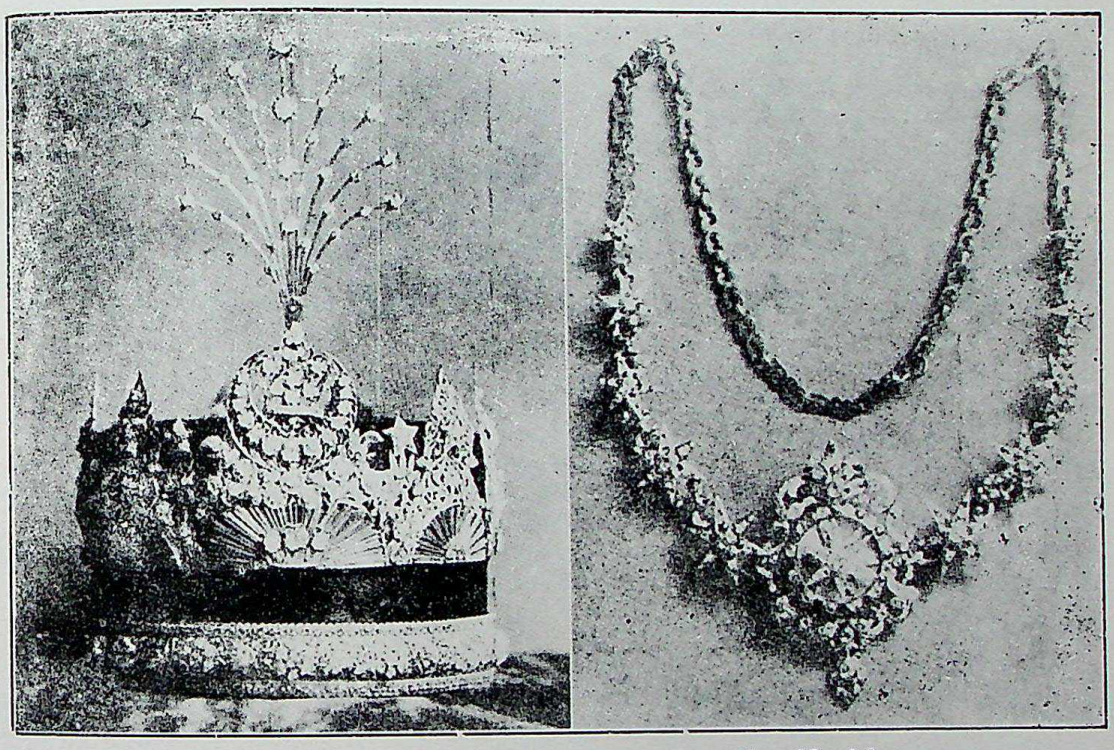

The Crown of the Sultan of Selangor

The Necklace.

This crown, made of gold, was an emblem of Hindu kingship (for the Bugis were Hindus before the coming of Islam to the Malaysian Archipelago) and as it bore human effigies distasteful to Mohamedans, the Imam during the reign of Sultan Mohamed, third Ruler of Selangor, objected to its use at the coronation of his sovereign about the year 1828. Sultan Mohamed, therefore had it melted down and the procceds distributed to mosques and a new Crown was made. Sultan Mohamed was duly crowned with it as was his successor, Sultan Abul Samad, who in 1897 was succeeded by Sultan Sulaiman Shah. But it was during the reign of Sultan Abdul Samad in 1832 that this second Crown disappeared under circumstances which caused much speculation. Sultan Suleiman occupied the throne of Selangor for five and a half years before it was decided that he should be crowned like his Bugis ancestors in spite of the absence of such rite in Mohammedan custom.

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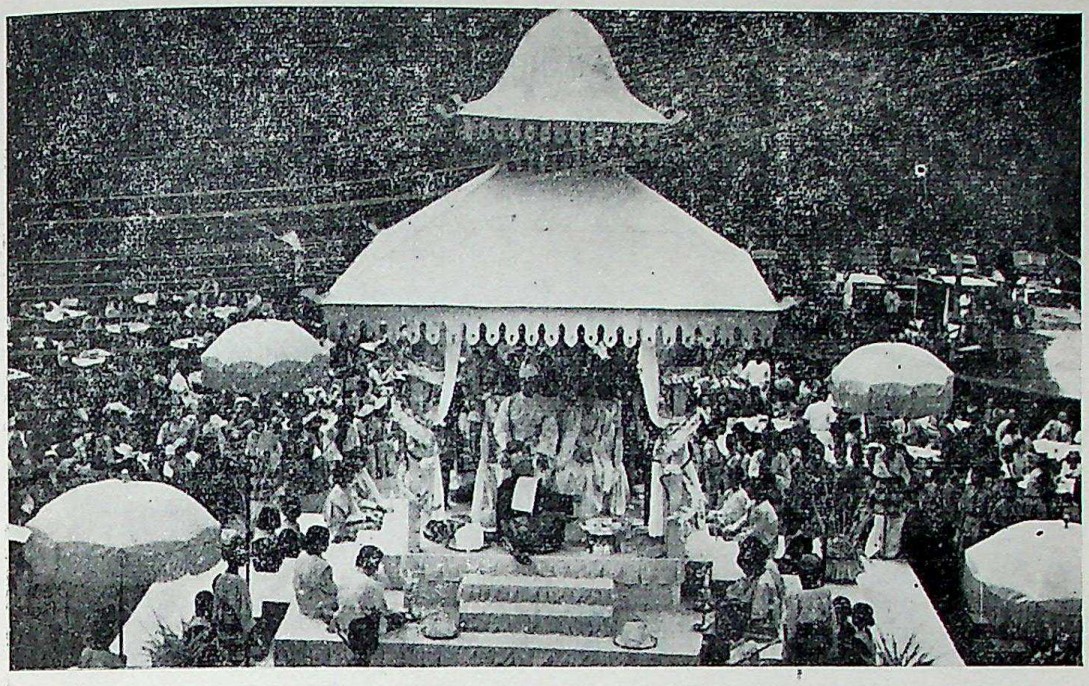

THE INDIAN ELEMENT IN MALAY MARRIAGE CEREMONIES.

Malay marriage ceremonies are reminiscent of their former Hindu faith. The significance of certain rituals have long been forgotten though they are faithfully carried out. Like the Hindu priest, the Mohamedan *kathi* makes a statement of the union and the bridegroom acknowledges acceptance. In the presence of witnesses the bridegroom with stimulated difficulty has to make his verbal acceptance of his wife as his lawfully wedded wife. Man and wife feed rice to one another; they may dip their hands into a common bowl.

At the wedding, the bride's head bowed and eyes closed sits on a flower decorated dais while guests sprinkle rice in her cupped hands as in a Hindu wedding. Three old and respected ladies in succession will then sprinkle specially prepared rice and flour on the bride's palms and make a token gesture of marking her forehead with *henna*. Finally, she salutes the ladies by touching her forehead with her finger tips, a gesture typically Hindu. When the bridegroom arrives at his bride's home, his prospective father-in-law or brother-in-law halts him and demands token payment. At a Hindu wedding it is ring which the bridegroom gives when his feet are washed by the youngest brother-in-law. At a Malay wedding, a basin of water is kept ready along with a plate with an egg and *sireh* leaves on it.

Sir Richard Winstedt writing on Indian influence in Malay customs says, "The Malay has borrowed much from India both before and since he became a Muslim. The Maley mimic conflict for the person of a bride was observed in ancient India. So, too, the throwing of rice at weddings, the celebration of marriage by bride and groom feeding each other, and the custom of treating the bridal couple as king and queen on the wedding day. Malay marriage ritual is full of Brahminical ceremony. In the bridal rice shared by the newly married pair, in the bridal thread passed round them at the lustration and rite, we have not only Indian customs but in the bathing pavilion erected for this actual Indian names. For the Malay as for the Hindu bride, the height of becoming conduct is a display of excessive modesty. Like a Hindu prince, a Malay Raja will send his kris or dagger to represent him if he weds a commoner-wife: and the hilt of his dagger is carved after the likeness of the Garuda whereon Vishnu rides. Though his is unaware of his indebtedness, the Malay has followed the code of Manu in regarding physicians, usurers, sailors, dancers, one-eyed persons and their bodies as people to be avoided."

(Photo—Straits Times Press).

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Specially prepared rice being sprinkled.

(Photo—Straits Times Press).

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Man and wife feed rice to one another.

(Photo—Straits Times Press).

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Wedding gifts being taken to the bride.

(Photo—Straits Times Press).

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DANCE, DRAMA AND ART

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Raja Sri Rama

Ravana.

Sri Hanuman.

Bhima.

Sita Devi.

Queen Satyavati

In the Shadow Play (Wayang Kulit).

The word "wayang" means "shadow" or "shadows." These shadows appear on a white screen, when the wayang puppets are placed or moved about the screen and a lamp hanging in front of it. "Wayang" can also mean "Shadow" or "Silhoutte play." The same word refers also to the wayang puppets, which are made of perforated gilt leather, colourfully painted.

The stories that are concerned here are three great cycles, namely: (1) the Arjuna Cycles, (2) the Rama Cycle or the Adventures of Prince Rama, also known as Ramayana and (3) the Pandawa Cycle also known as Mahabaratha. These epics originated from India, but as they were handed down from generation to generation, they underwent very many changes.

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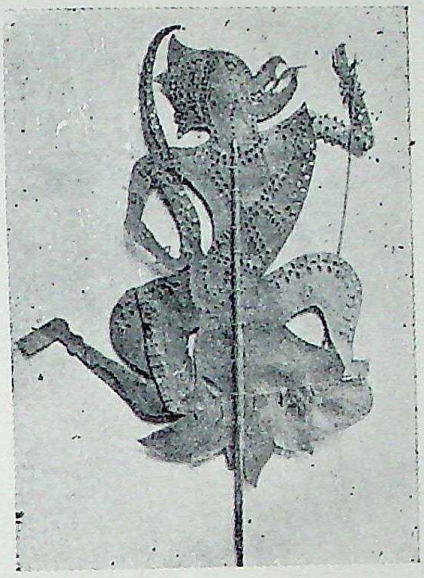
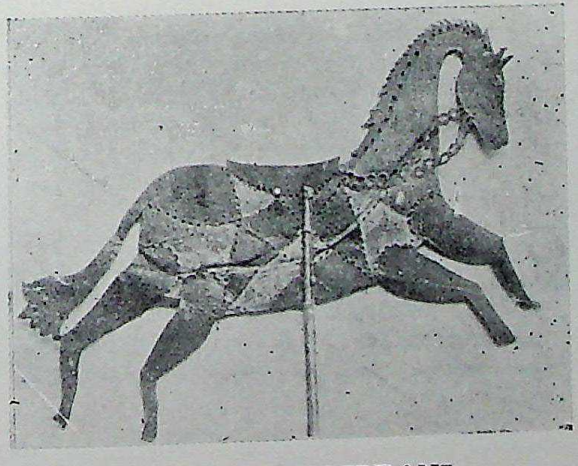


1. Sri HANUMAN.

Sri Hanuman, the monkey-god, in the shadow-play of Sri Rama (the Malay Ramayana). Hanuman, this monkey-god is invoked in charms as an evil spirit. It has the face of a monkey and the body of a man. A favourite figure on old Malay metal bowls is Hanuman.



2. KUDA SEMBRANI.

Magic flying horse (Kuda Sembrani) used in the shadow-play. It is said to be able to swim through the water as well as to fly through the air. A favourite pattern of the betel-scissors used by the Malays is that of the horse with a Tamil name (kuda-sembrani =cemburani, "bay.")

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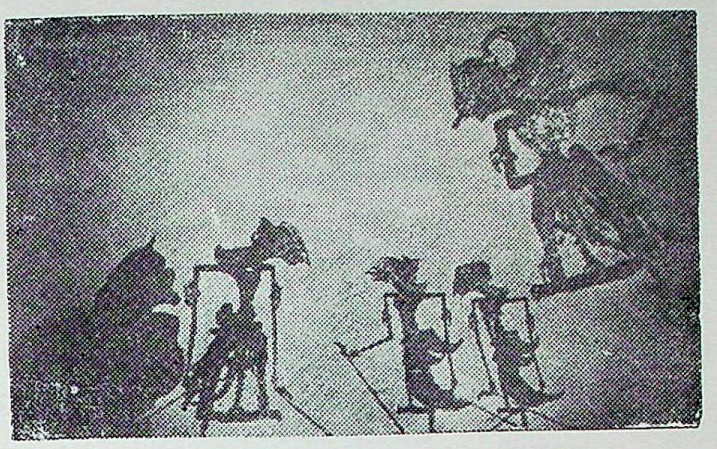

Arjuna

Bhima of the *Pandavas,* in the *Mahabharata* play.

SCENES FROM THE MAHABHARATA AT A PUPPET SHOW, WAYANG KULIT OR WAYANG PURVA.

The shadow play has popularized Indian epics to a great extent. The story of Rama or sherita Shi Rama as it is called in Malaya and the story of Pandara Lima from the Mahabharata are the favourite themes of the Malay Shadow play Wayang Kulit. The facts of Rama, Hanuman and Arjuna are a delight to all Malays and they enjoy great popularity among Malay ihildren. These versions of the Hindu epics thrown on the screen make India's impress on Malay life a rich heritage.

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TARIAN JAVA.

TARIAN PIRING

SOME MALAY DANCES OF INDIAN ORIGIN

1. Saucer Dance (Tarian piring). This dance from Indian sources is well known throughout Malaya and Sumatra specially in the outlying villages. In harvest time, the farmers after reaping their padi sit in groups under shady trees and perform this dance. It generally consists of men dancers including children who wear big sun hats, Malay jackets and trousers tucked in at the ankles. But when performed on the stage this style of dress is replaced by embroidered jackets and sarongs. Dancing is done to the rhythm of bamboo flutes and drums while accompanists of two or three people sing the saucer song clapping their hands to the rhythm of the dance. The song describes:—

(a) The beauty of the rice fields and rice plants. (b) The method of planting padi until it is reaped. (c). The happy life of the farmers and their efforts to expand their rice-fields so that everyone is well provided for.

The dancers wear rings on their fingers which make tinkling notes when struck on the back of the saucers. The noise is thought by the listeners to be a whisper to encourage them to grow more rice and fill the empty saucers.

2. Javanese Dance (Tarian Java). This dance is famous throughout Java, coming of Hindu origin. The Sultans of Jogjakarta and Solo have their own companies of dancers in their palaces consisting of men and women selected from all districts in Java, and number from 50 to 100 including their musician accompanists. In the Javanese dance the male dancers wear a kind of headdress, short waist belts and Javanese sarongs, while the women dancers or similarly dressed except for slight differences in the shape of the headdress. The theme of this dance is the enticing of a princess of ancient times from her throne by a group of dancers to join them in their dance. These dances are performed by Malay children in Malaya.

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ATRS AND CRAFTS

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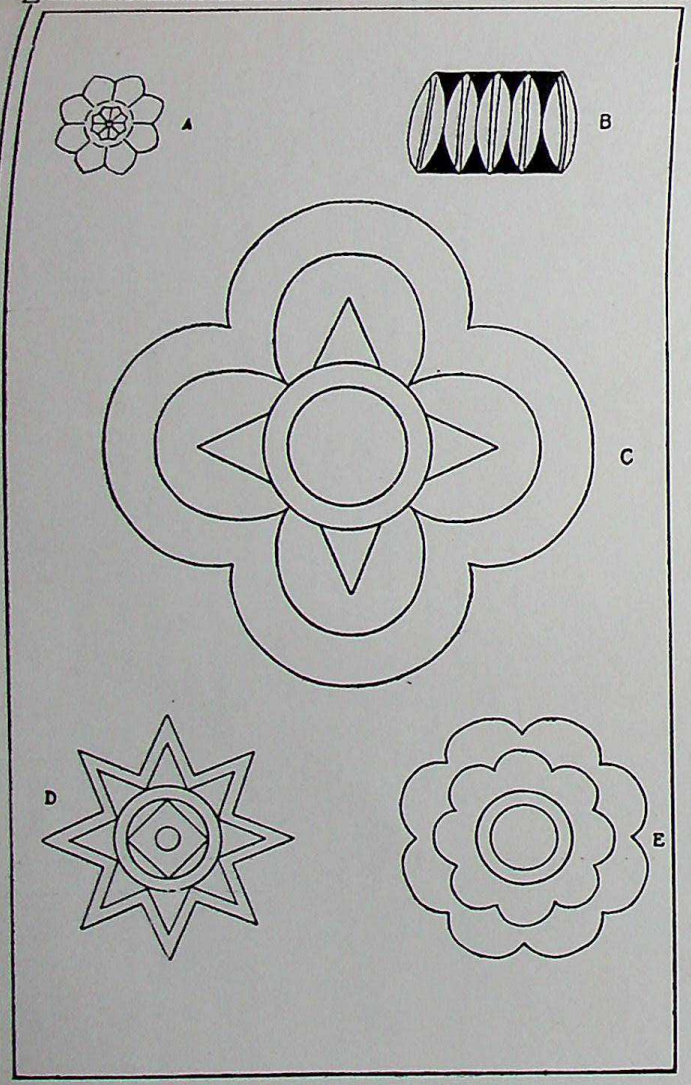
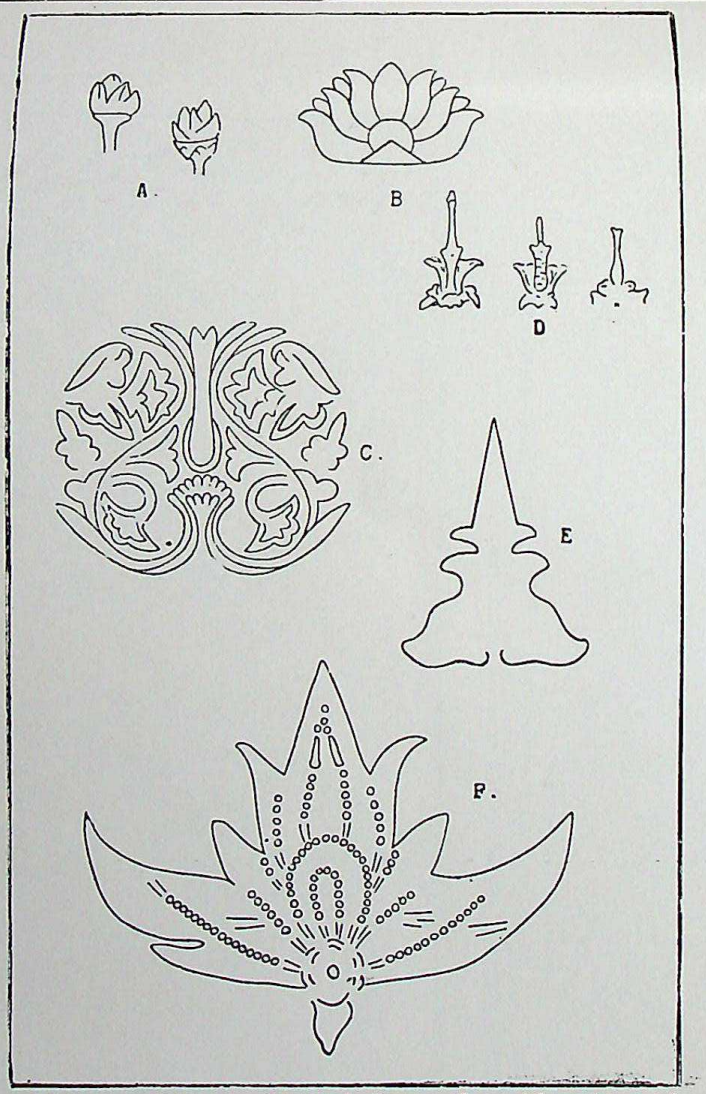


LOTUS PATTERNS.

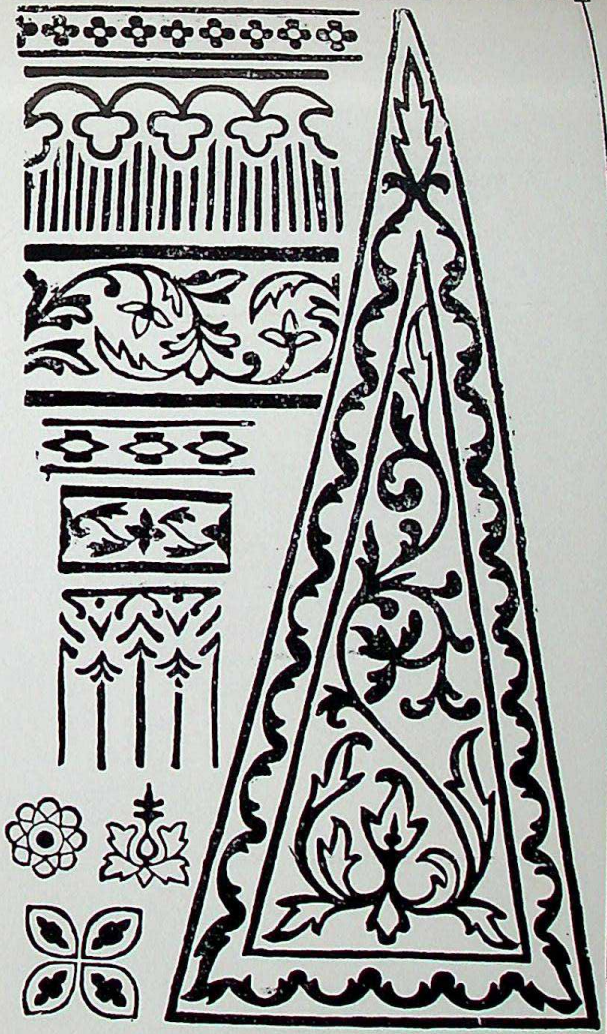
A. Flower on small silver plate (Perak). B. Sagi belimbing (Perak). C. Tampok manggis, one form. D. Bunga kundor. E. Tampok manggis. Drawn by a Malay wood-carver (Kuala Pilah).

(J. F. M. S. M. Vol. XII.)



Malay patterns derived from the side view of the Lotus-Flower.

A. Lotus buds from Javanese sculpture of the Hindu period (Batavian Museum).
B. Lotus from relief at Bharhut (Sketch after Indian Sculpture and Painting).
C. From a watch-shaped tobacco-box from Perak.
D. Florets (Oriental Silverwork, Malay and Chinese).
E. From a **palm-spathed** dish cover (Batavian Musem).
F. From a Javanese wood-carving (Batavian Museum).
(J.F.M.S.M. Vol. XII, Fig. IV.)



Some specimens of Malayan Ornament.

In the art-crafts of the Malays we can trace a good number and variety of designs that have Indian influence.

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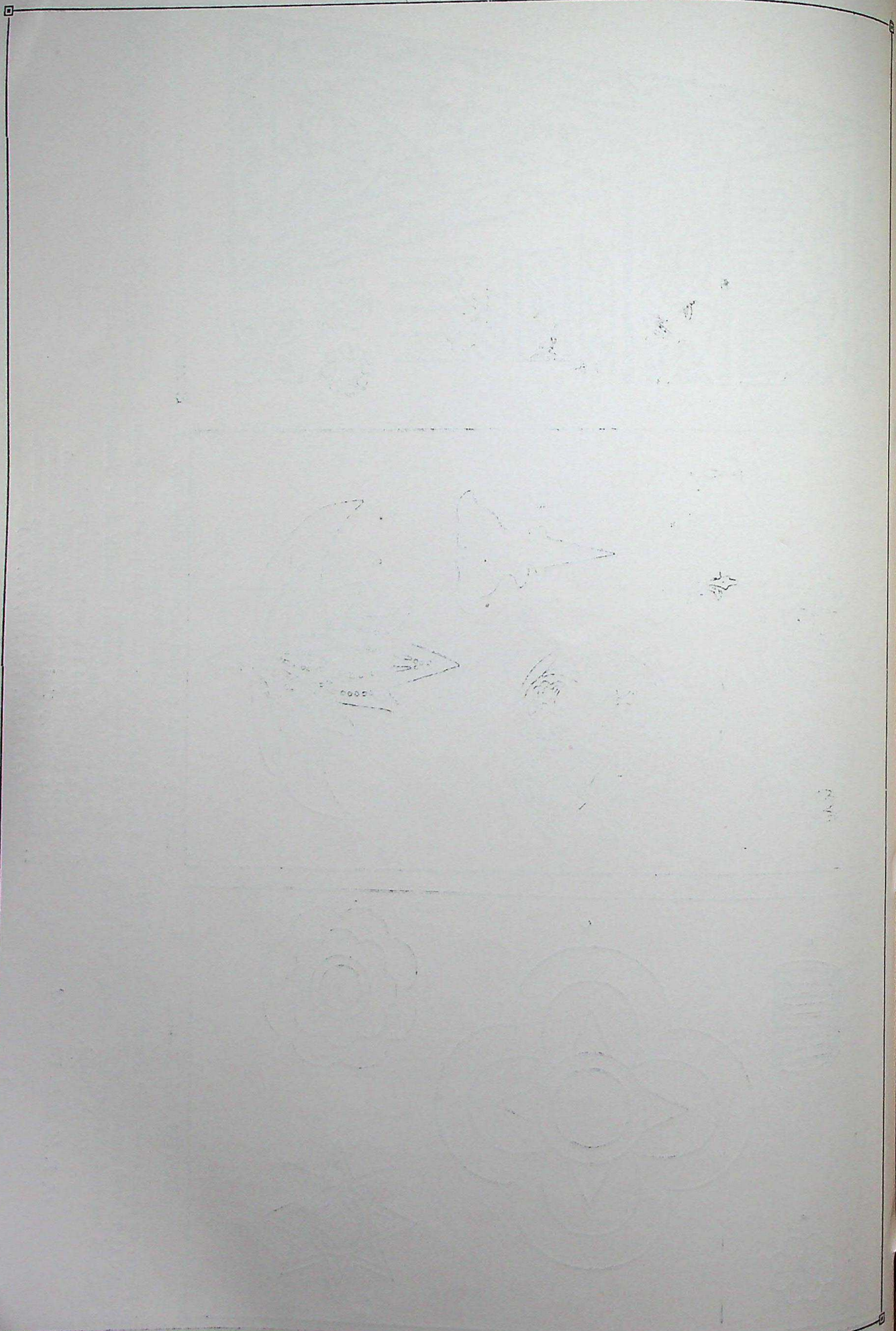

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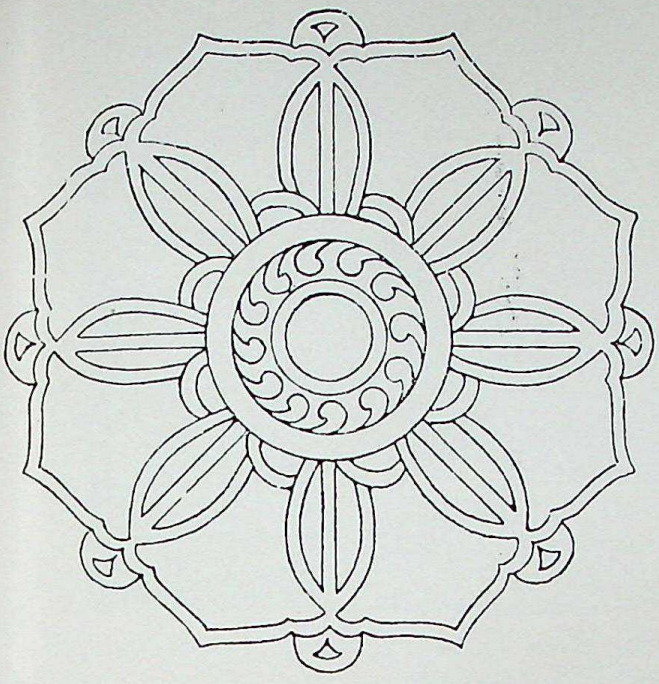
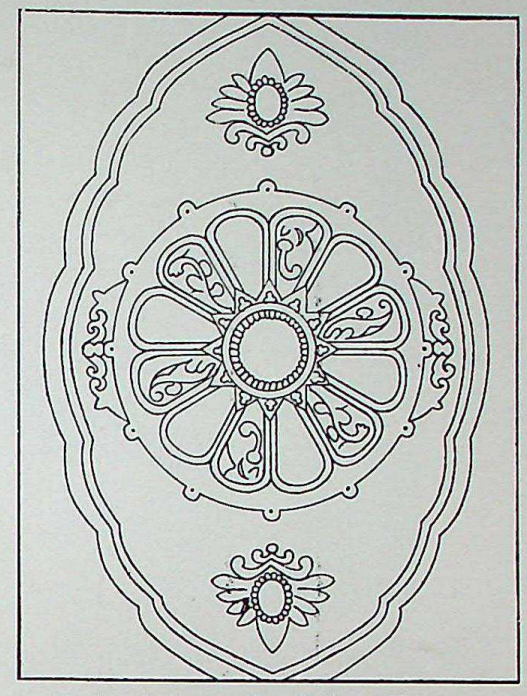
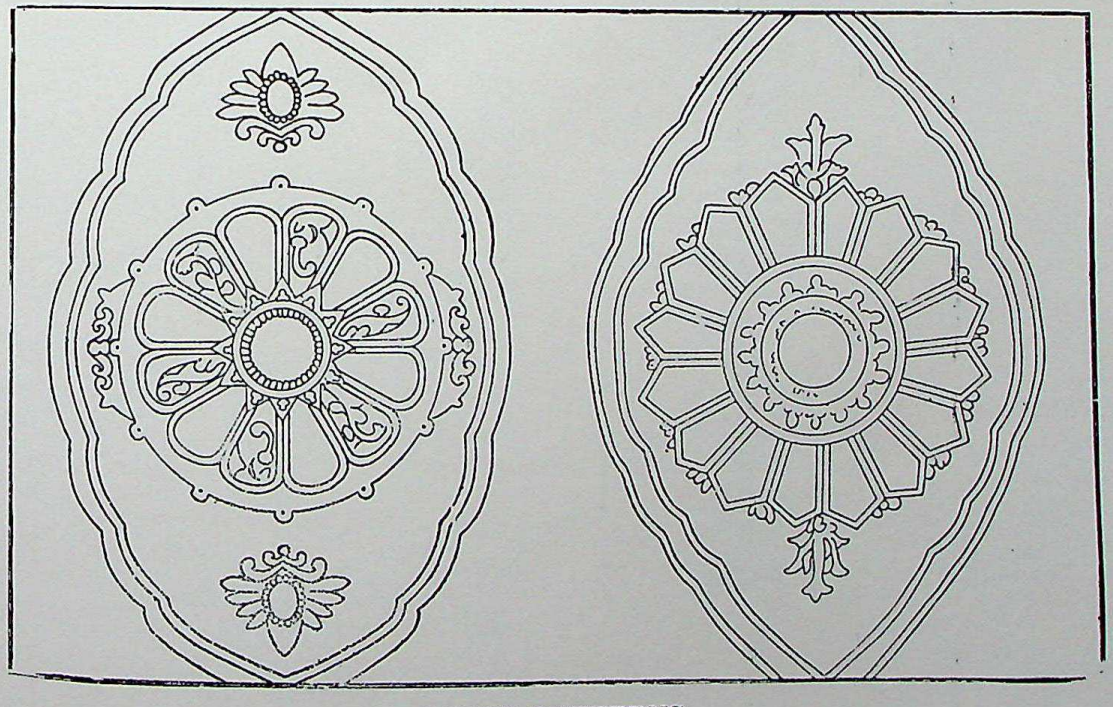


A Lotus pattern.



Derived from the Lotus Flower.
(From silver plates collected in Perak).



LOTUS PATTERNS.

The lotus in the centre are accompanied by florets towards the ends which are derived from the side view of the lotus flower. Sometimes the craftsman by a few dextrous touches turns these into butterflies, the recurved sepals at their bases forming the antennae of the insects.

The beliefs which preceded Islam among the Malays namely Hinduism and Buddhism, have left considerable traces upon Malay Art. The lotus, the symbolical flower of which such free use is made by both Hindus and Buddhists, is a motif sign, though it is not always recognised for what it is by the Malay craftsman. Some Malay utensils are designed to represent lotus flowers, parts of which may be either in relief or simply traced with a graver. The lotus type of chembul comes chiefly from the north of the peninsula.

(J.F.M.S.M. Vol. XII).

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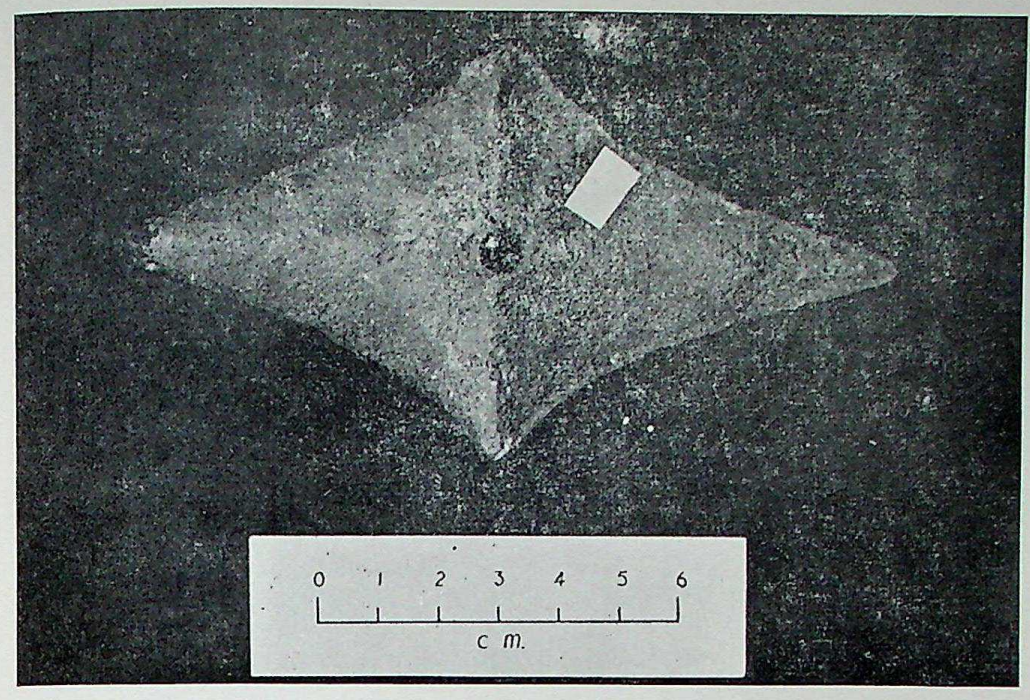
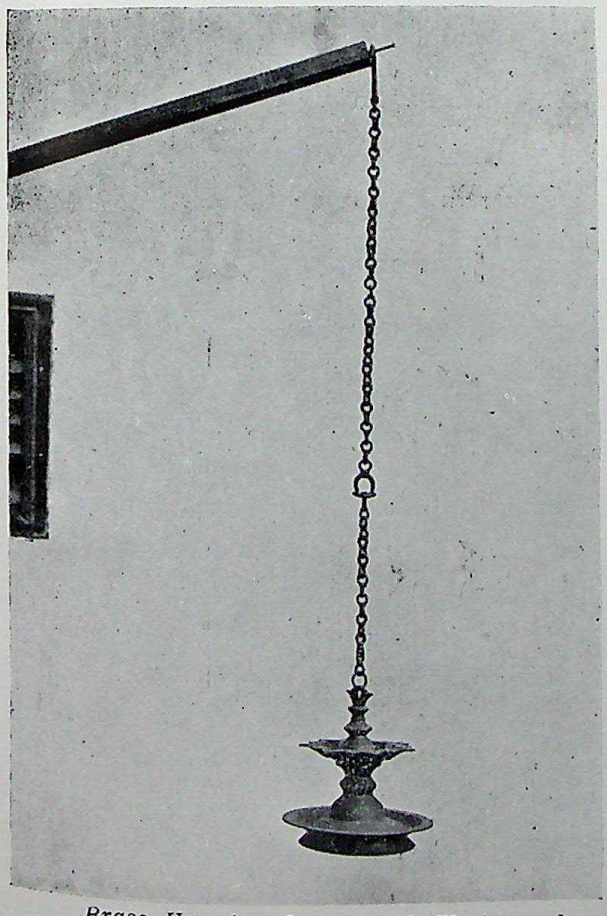
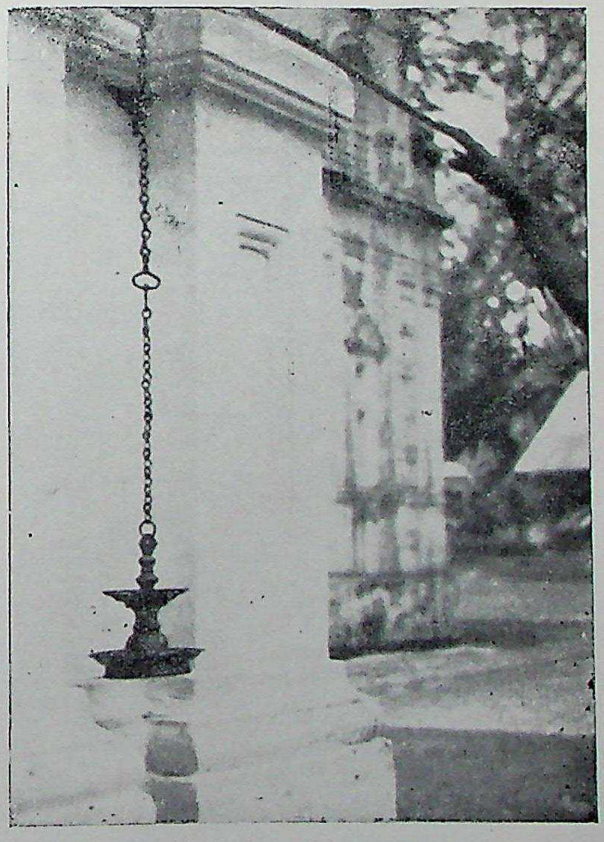


A four-cornered hanging temple lamp similar in style to one in Madras Museum (Indian-Kedah).



Brass Hanging Lamp and Chain and a lamp with seven wicks (Pelita Gantong) at Taiping Museum.



There are many specimens of brass hanging lamps at Raffles Museum, Singapore. The above is hung from its bracket which has fretwork designs cut through them.

These Malay lamps are very widespread in Malaysia. They resemble the Tamil Kuthuvilaku, the traditional ceremonial light symbolizing peace, happiness and prosperity. It occupies a unique place in every Hindu home. These lamps were introduced by Indians during the Hindu period in Malaya and then became common articles of use by the Malays who had learnt how to copy them. They fell out of use with the advent of kerosene oil lamps and electricity. The lighting of this traditional oil lamp is a very common observance in India and Ceylon for any opening ceremony or aupicious occasion.

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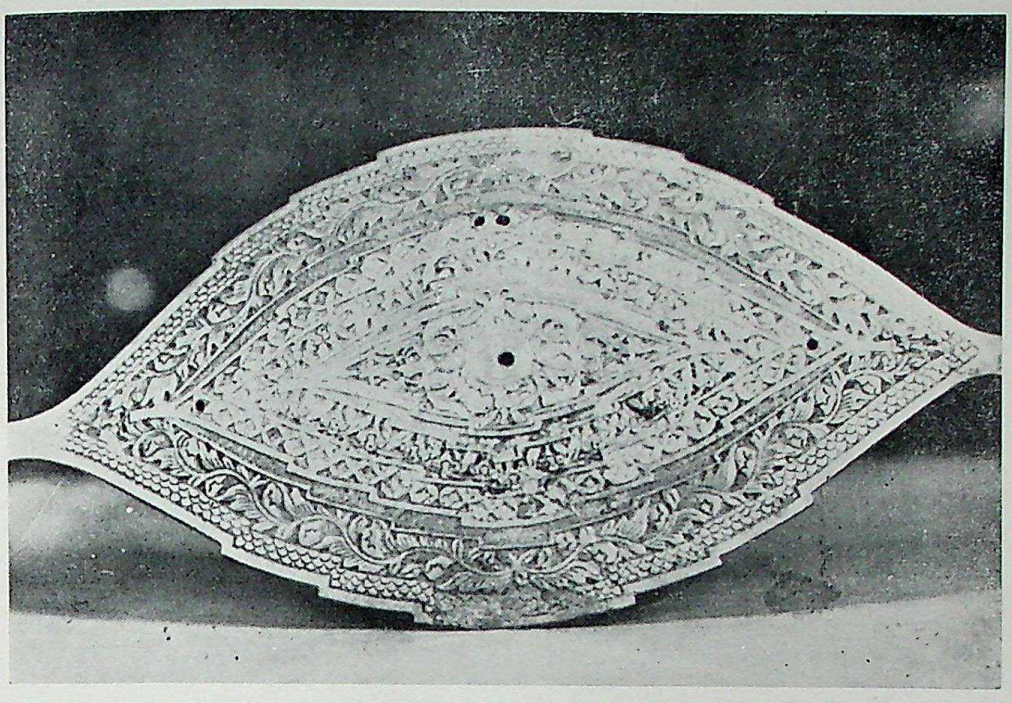
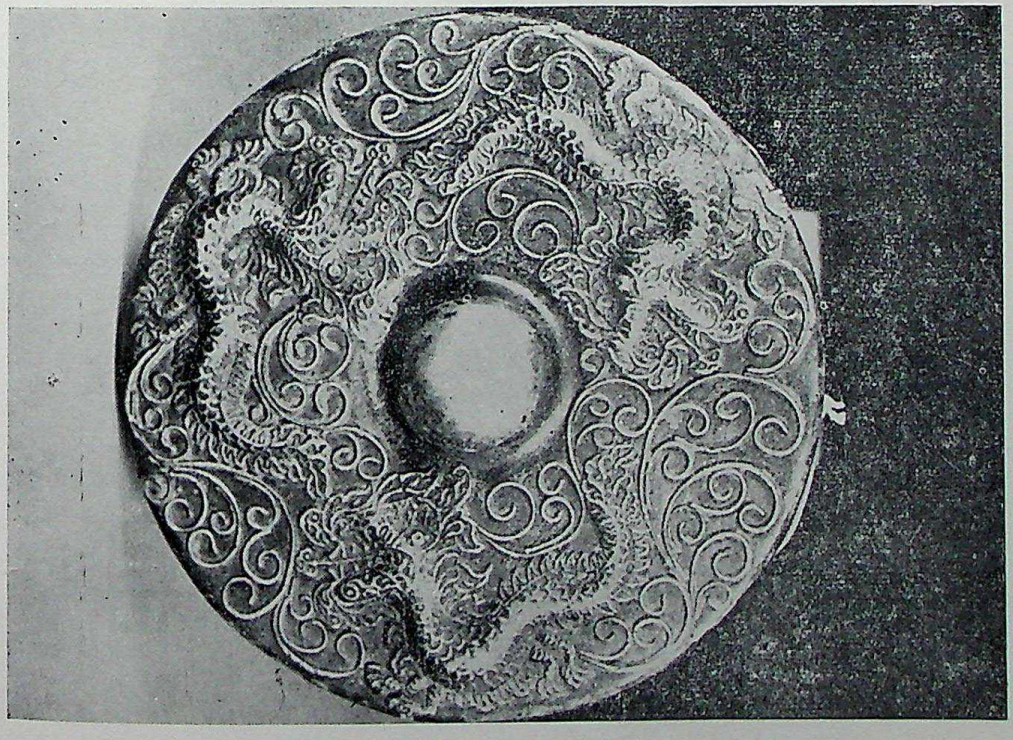


Pelita Gantong — a waist ornament used by Malay women for tying their garments.



A MALAY GONG.

The Naga (dragon) in Malay mythology is a huge snake with a horn and on its brow a luminous bezoar with which it lights away at night. It is a snake with supernormal powers. We find in Malay legends the Naga-Umbang (the great sea-serpent) the Naga-Antaboga (the serpent that enfolds the world) the Naga-Bora (the serpent that has a deadly venom and slays everything it 2touches), the Naga-Gentala (the serpent that sucks everything).

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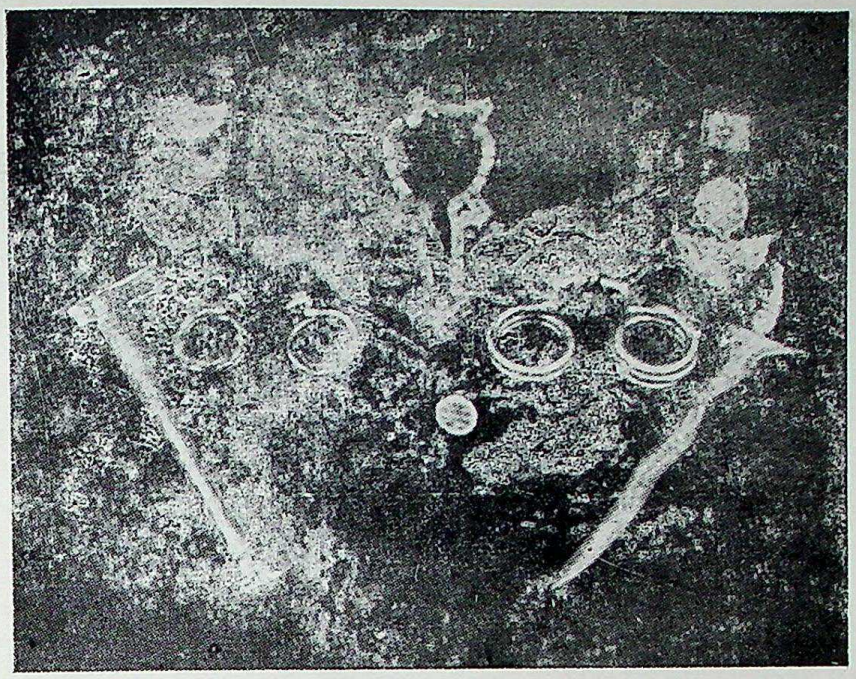

(Agok, kanching halkah, dokoh, royal dragon armlets, chap halilintar keris Hang Tuah).

Like the Indian home, a Betel set is always found in a Malay home. The *sireh* plays an important role in ceremonies, especially in weddings all over Indonesia and Malaya. The leaves are chewed with calcium and spices by women. The Malays like the Indians believe that the chewing of the betel quid strengthens the gums and sweetens the breath. There is reason to believe that Betel-Chewing was introduced into India from the South Sea Islands and Malaysia.

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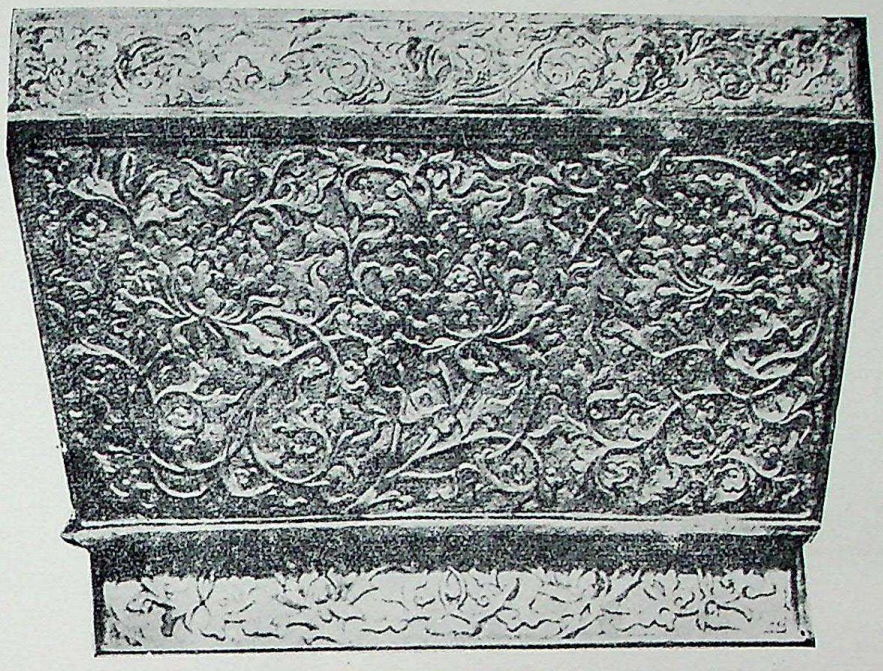
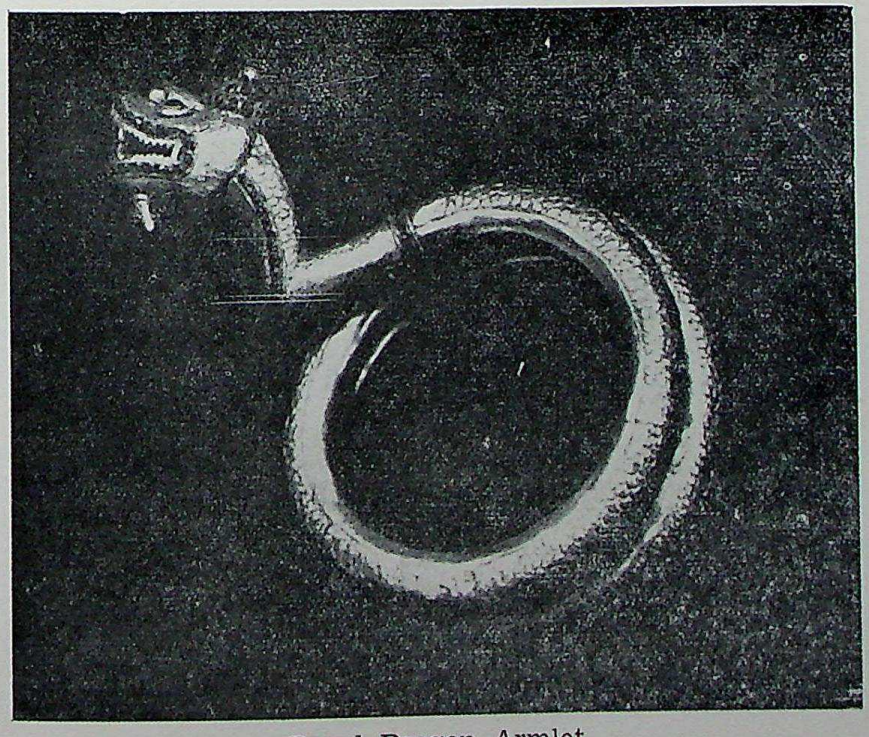


Panel of a Royal Betel-Bex.



Royal Dragon Armlet.

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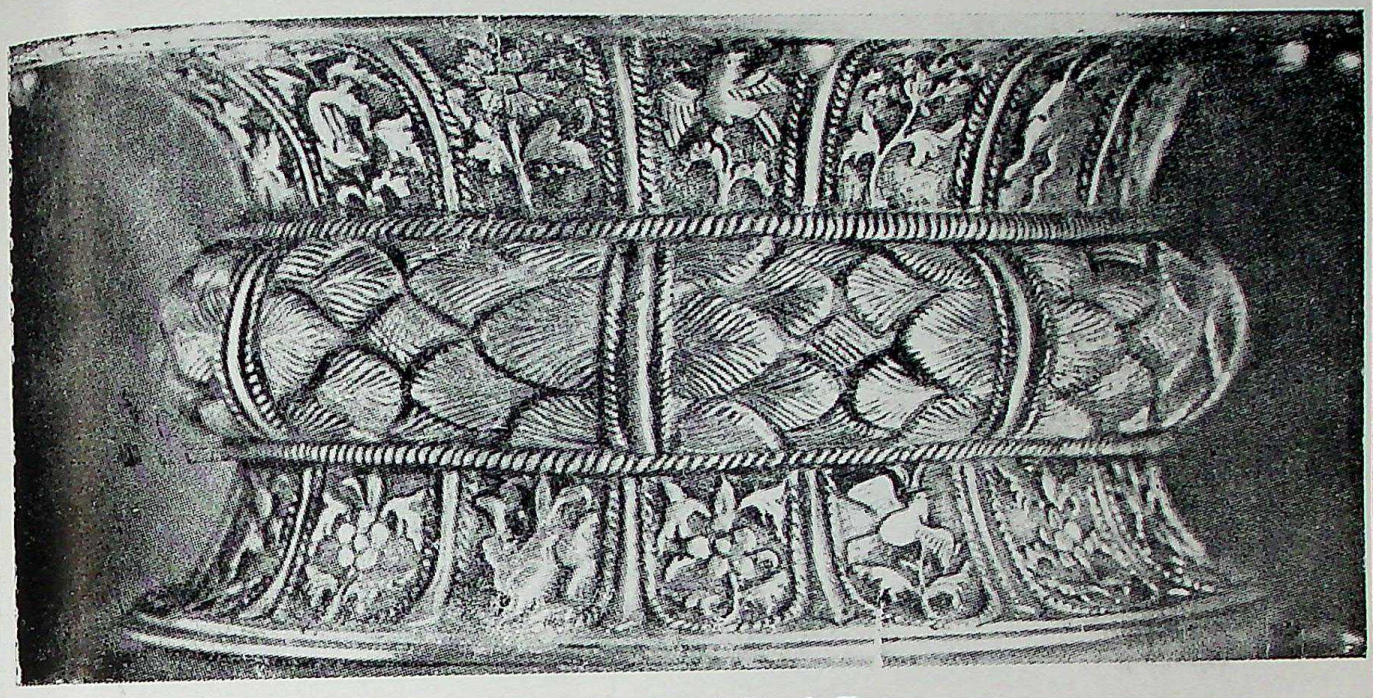

Stem of a Royal Perak Tray.

The Lotus bowl is made of suasa, a mixed metal, one third gold and two thirds copper. It is very ancient, and evidently a Buddhist vessel. The large box is Malay work, made of silver, the lid studded with gold ornaments. The three small ones go inside the large box, and are intended to carry the betel-nut, lime and gambier, used in chewing sireh. The small boxes are made of suasa, and the lid ornaments are of gold filagree with one precious stone in each. The lids are fastened to the boxes by silver chains.

(J. R. A. S. M. B. Vol. XVIII Pt. I.)

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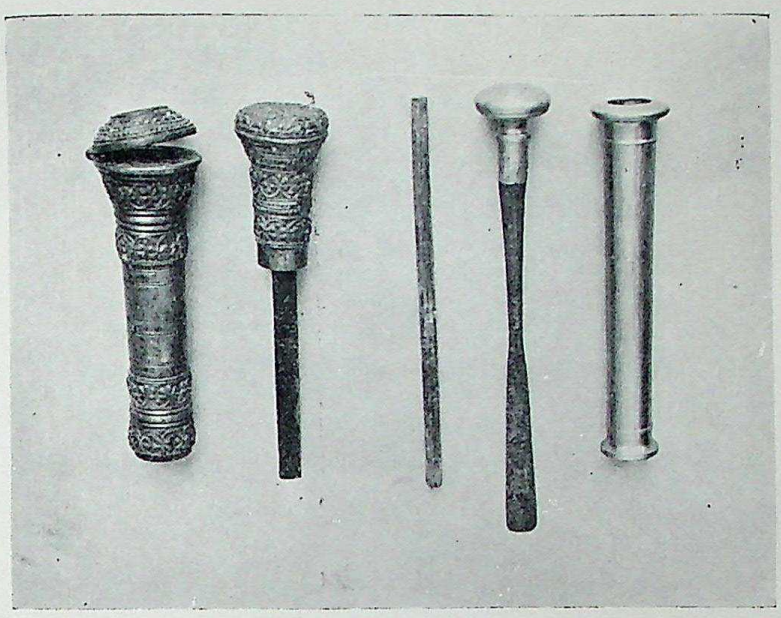
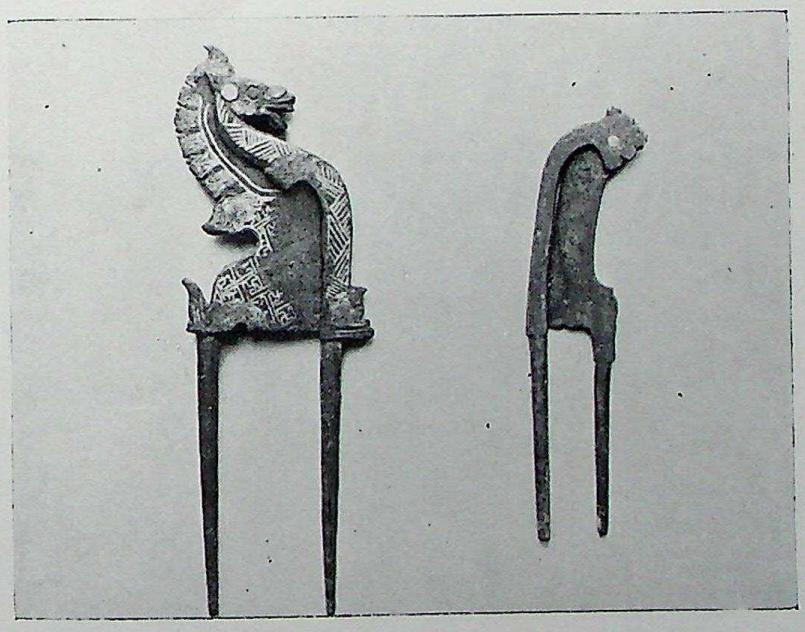


Gobek—Betel Pounding Articles.



Two Kachits—nut slicers.

The material commonly used for making (Arecanut) nut slicers or crackers is iron and brass. Due to neglect very many beautiful designs have been lost. Traces of Indian design and workmanship could be detected in many of these. The two kachits (nut slicers) belong to the *kuda sembrani* pattern. *Kuda sembrani* is the magic flying horse used in the shadow play.

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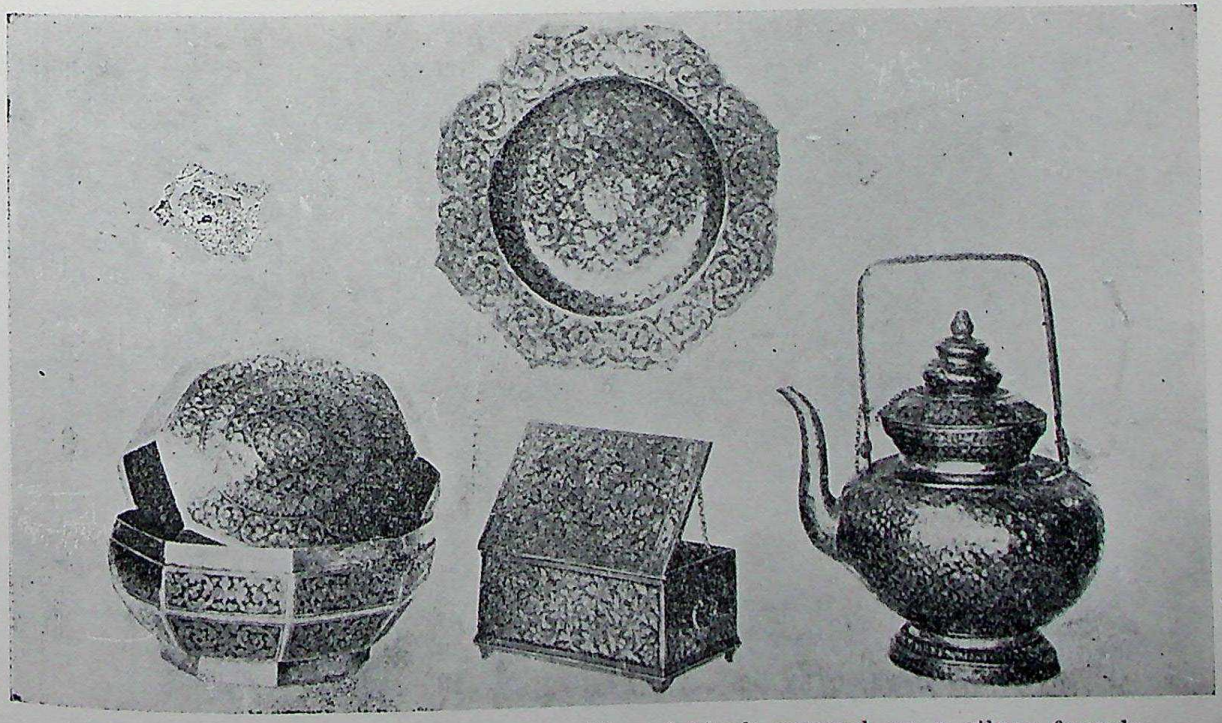
A tray and sireh boxes of pure gold. A ncient Malay work. The box lids carry applied plaques of gold each set with a precious stone.



All the above are made of chutam, gold and black enamel on a silver foundation. The octagonal box goes on the tray the small box is for cigarettes, and the kettel is for cold water. The vario us articles are antique.

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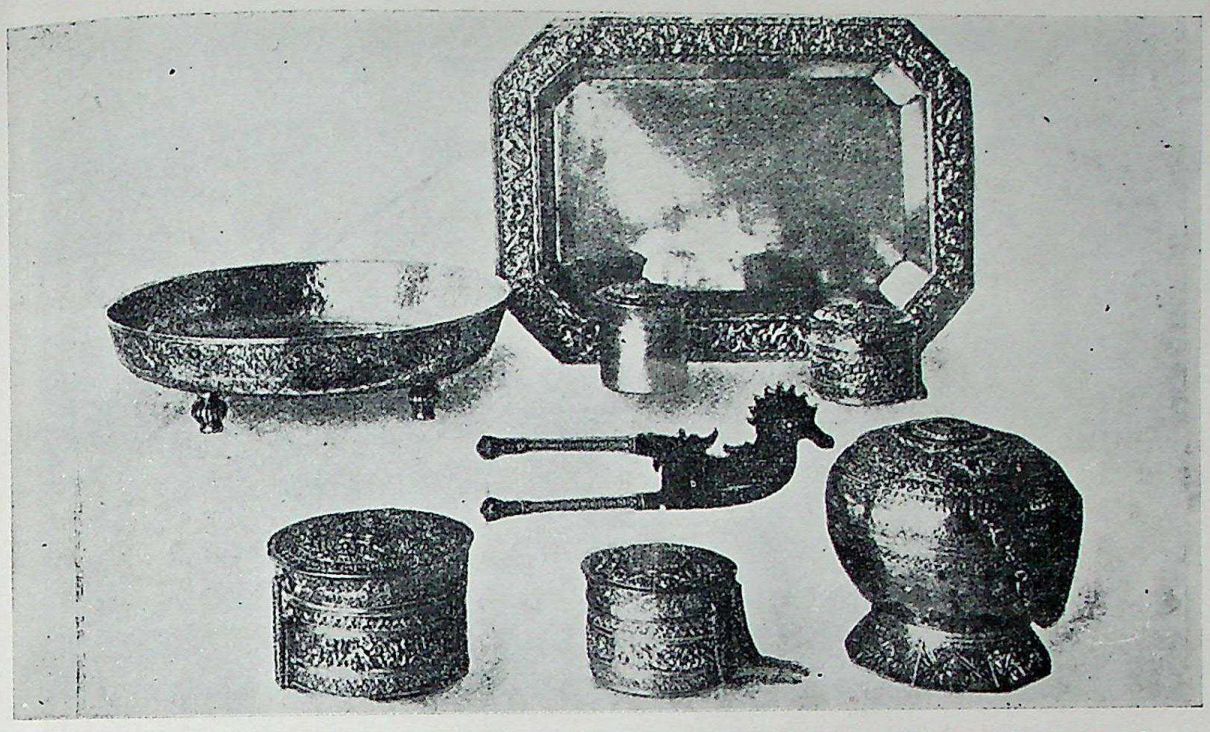

The hexagonal silver tray has a double perforated border. The under one of complicated key pattern, and the upper a raised design of leaves and king-fishers. The round silver dish carries the four small silver boxes (to hold tobacco, betel-nut, lime and gambier), and the steel scissors with gold handles for cutting the betel-nut. Screwed on to the lids of the boxes are gold ornaments with precious stones. The dish and boxes are antique from Padang and Sumatra. The scissors were made at Syong in Perak. The large silver box is antique Perak work, and is intended to hold tobacco.

An antique washing basin of chutah, gold and black enamel on a silver foundation.

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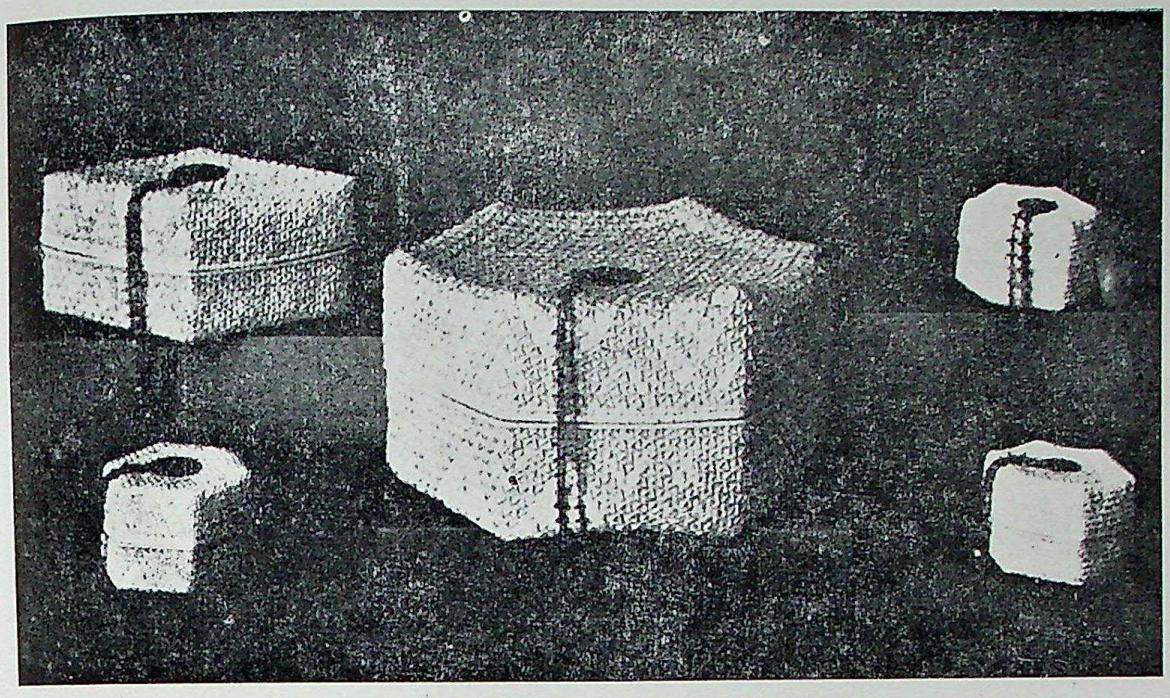
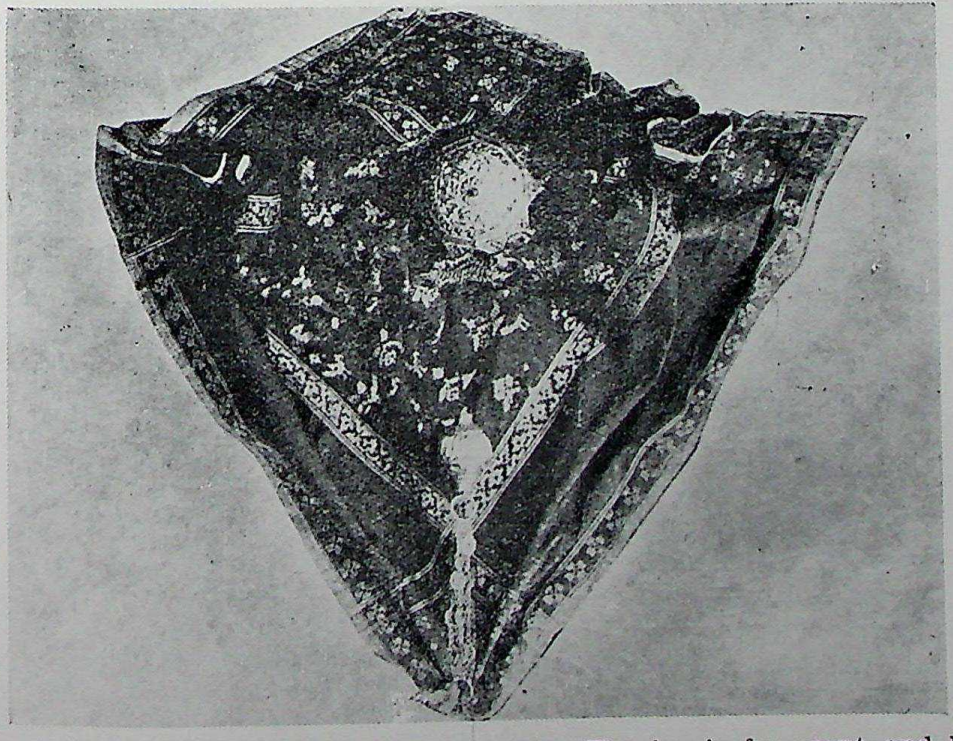


A Sireh Basket, plaited from the inner fibre of the Pandanus leaf and fastened with gold chains. The small boxes fit in the large one and carry tobacco, betel-nut, lime and gambier. These boxes are made by Malay women in Kedah and are the finest type of this plaited work.



The fluted jar and chain are of pure gold. The jar is for scent and has a screw top. The lower box is also of pure gold ornamented with green beetle wings and studded with rubies. It is intended to carry the betel leaf made up ready to chew. Both boxes are very old Malay work. The handkerchief is of Malay red silk interwoven with gold thread. The centre is brocaded in blue and yellow.

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INDIAN KRIS

Ivory handle of lion rampant over elephant's head, probably South Indian, 16th century. Blade is Malayan, probably 18th-19th century.

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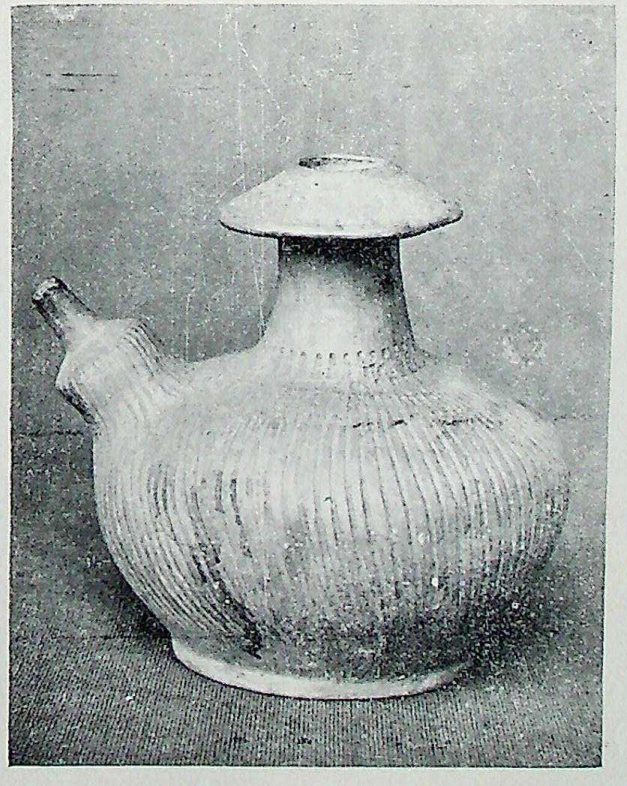
All Malay metal-work — brass, copper, silver and gold bears evidence of Indian influence. This is most obvious in brass trays, hanging lamps, water-kettles, cuspidores and censers. The art influences in Malaya trace back to some original Indian origin. Patterns go on being reproduced —though they generally get somewhat changed in details.



A Malay Kendi (water-goglet). Wilkinson defines the Malay kendi as a copy of the old water-goglet depicted on Javan monuments of the Hindu period as carried by ascetics and by certain divinities—the Sanskrit kundika.

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A MALAY VESSEL WITH DRAWI NGS FROM INDIAN MYTHOLOGY.

Centuries of Indian tradition and skill have gone into the making of the Malay's arts and crafts, metal engraving and wood-work which tell you of Indian influence at its best and ring the bells of memory to the days when ships sailed from the Indian coasts to Malaya.

(Photograph, courtesy Mr. T. Velupillai, Kuantan)

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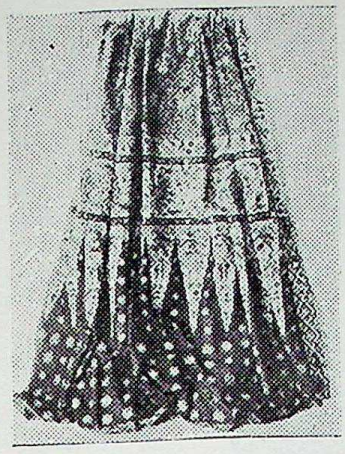
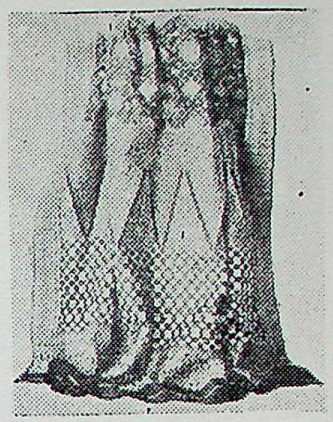
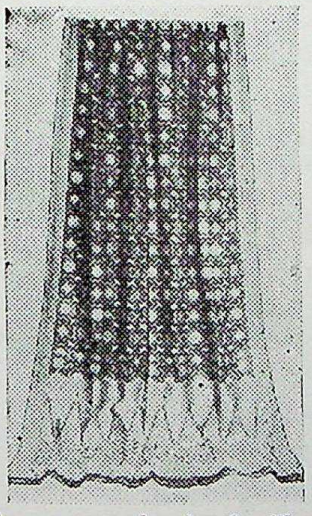


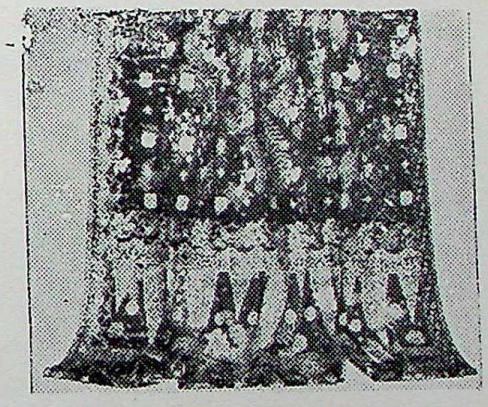
A Sarong Batek of dyed cotton. The prevailing colour of the body is blue, of the borders and centre-piece bistre and white.



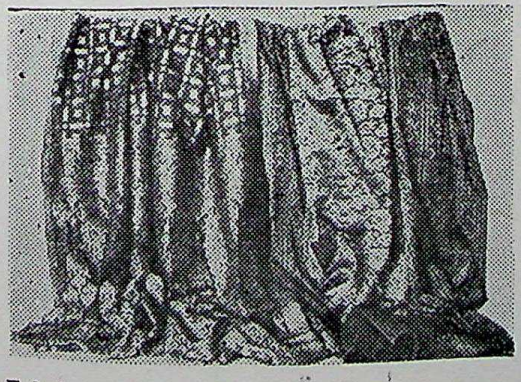
A Trengganu shawl of woven silk and gold thread. The centre is in shades of heliotrope and red with a conventional pattern in gold. The border and ends are gold on a ground of Malay red.



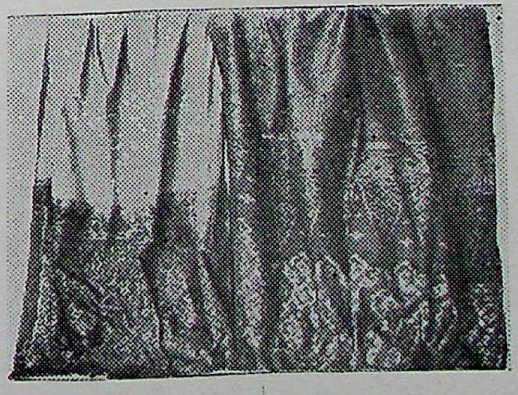
A Trengganu shawl of silk and gold thread.



A sarong of cotton stamped in colours and overstamped with design in gold leaf.



Fabrics made in Trengganu. Two sarongs of woven silk and gold thread. The body of the right hand sarong is heliotrope, green and white; and the centre piece is gold on Malay red. The body of the left hand sarong is orange and gold, the centre gold on Malay red.



Fabrics made in Kelantan. Two shawls of woven silk. The right-hand shawl has a body of deep orange, the ends are of purple, black, green and white. The left-hand shawl has a body of royal yellow and ends of Malay red and yellow.

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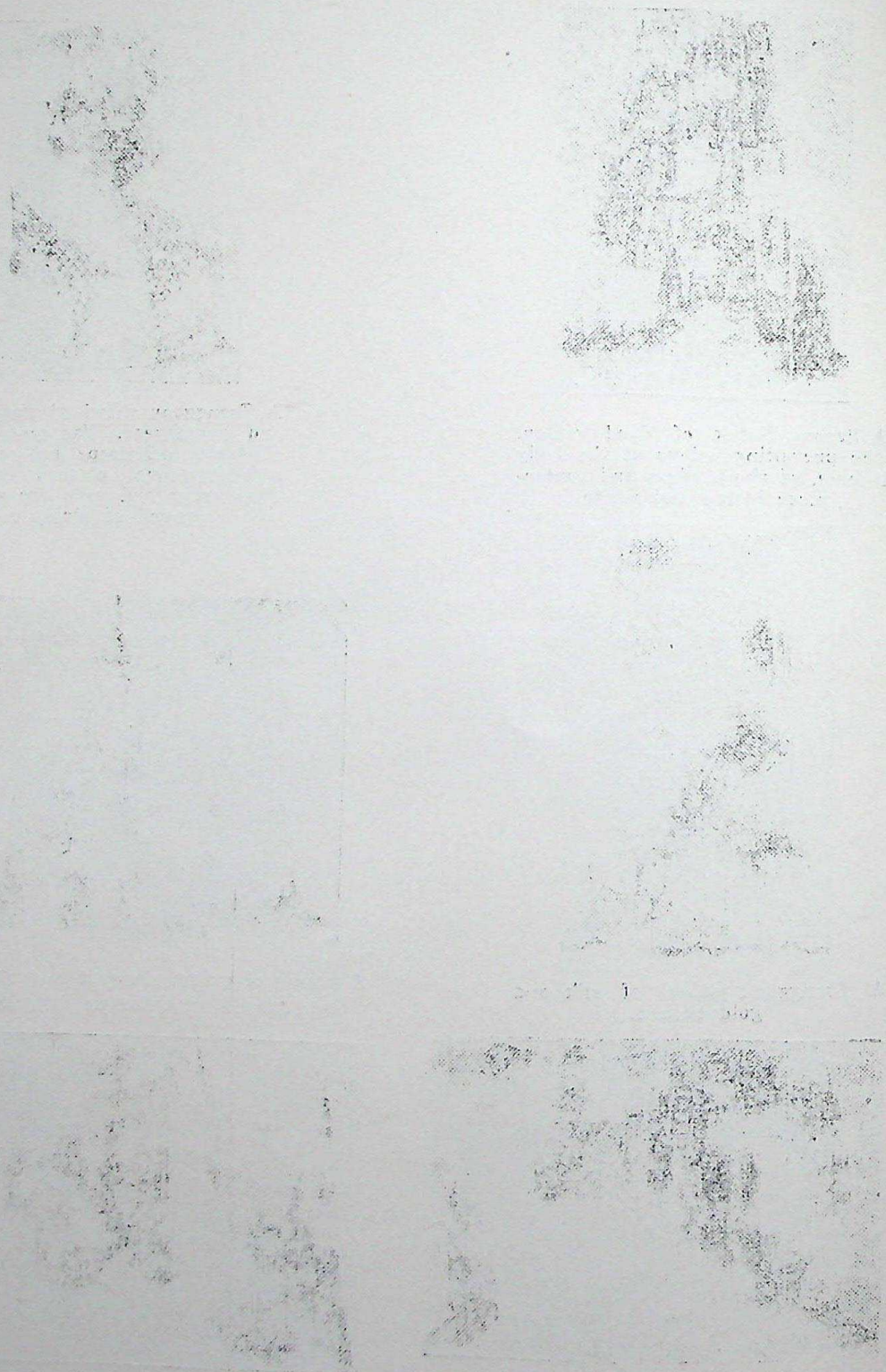

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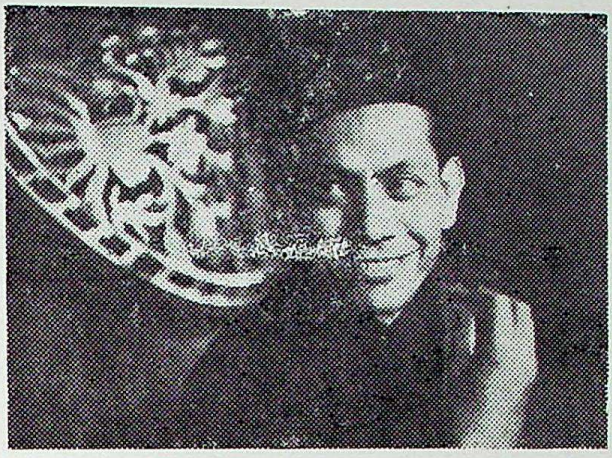
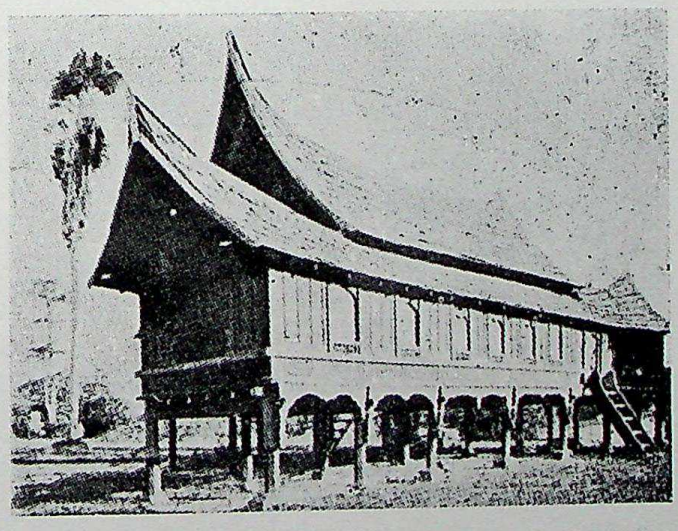


A TYPICAL MALAY.

In background hangs a conical dish cover of traditional design. This one is embroidered with gold. They are often passed from father to son through family and may cost a great deal of money. The Malay word for such covers is "Gudang Sangai."



A MODEL MALAY HOUSE—SPECIMEN OF MALAY ARCHITECTURE.

Rightly has Sri Jawaharlal Nehru said "The Malays in a long sense are our cousins." The Malay was under Hindu influence for more than a thousand years and even after the acceptance of Islam by the Malays much Hindu influence has survived even to this day. From the cradle to the grave the Malay is surrounded by survivals of Hindu culture. Sanskrit still forms the substratum in the simple life of the people. There are many Sanskrit words in their language in their exact sense, which shows how deep is the influence of Hindu culture on the life of the people of Malaya.

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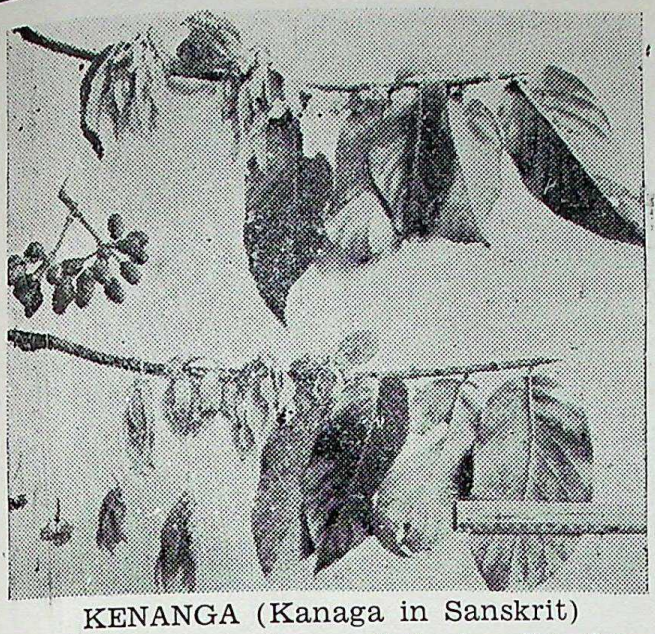
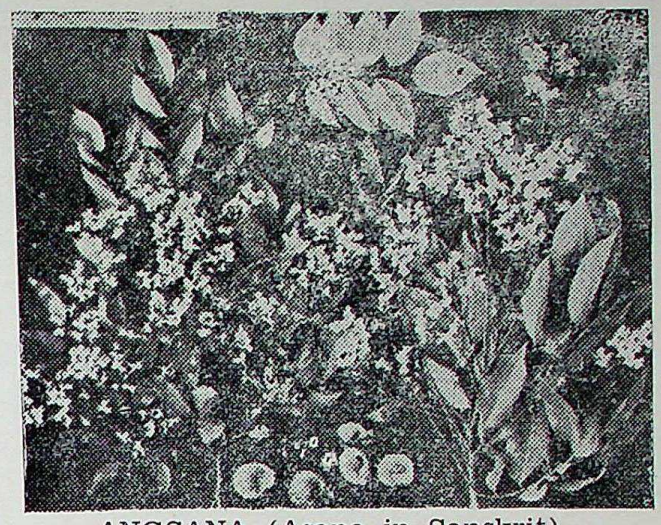


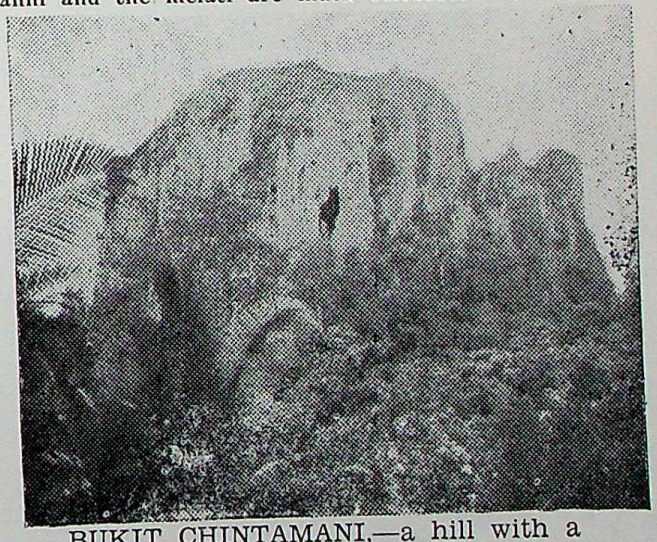
KENANGA (Kanaga in Sanskrit)



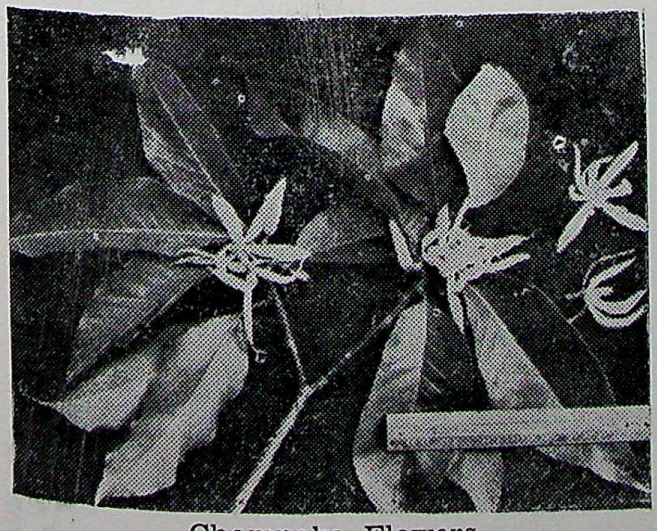
ANGSANA (Asana in Sanskrit)

The vegetable kingdom supplied a long list of trees, plants and flowers which are known to the Malays by Sanskrit names. The use of sweet smelling flowers is a noticeable feature in the religious worship of the Hindus. Many flowers held by them to be sacred to the worship of particular gods are called by Malays by the same names which they bear in the temples of India. In many cases Sanskrit names have been applied by the Malays to different parts from those designated by the same expressions in India. In other case names unknown in classical Sanskrit, but obviously compounded of Sanskrit words, have been given by the Malays, or Javanese. The common native Malay term for "flower" is bunga; sari (Javanese: sari, sansk, kesara) and puspa sansk, pushpa) have been borrowed from India. The kambodja or frangipanni and the melati are much celebrated flowers.

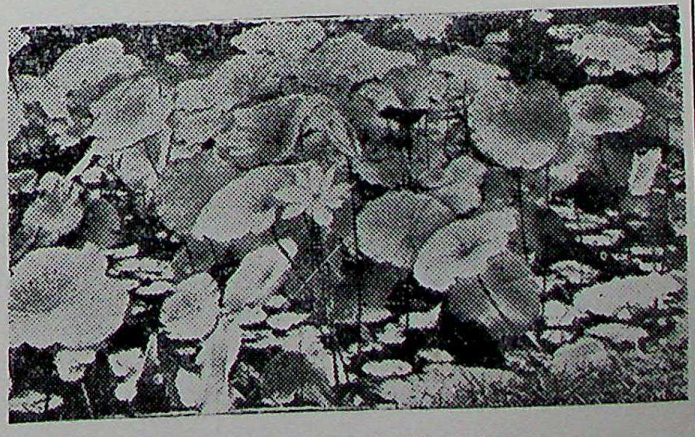
Bukit Chintamani is a hill (Bukit) about eleven miles south-east of Bentong in Pahang, Chintamani is a Sanskrit word. Chintamani is one of the two gems of Swarga (heaven) yielding whatever is desired. It is also the name of an epic poem of ancient merit, a Jaina production. It can also refer to a famous compound medicament valued like a precious gem. It is also the name of a small area in Trichnopoly and a bathing ghaut in small size the ular Chintamani, that bring success in love. Bukit Chintawaseh is another hill on the boundary between Kelantan and Trengganu. The Malays also believe in the existence of Hindu mythological birds "garuda" that bore the chariot of Vishnu, the Walimana (a human-headed steed), the Centayu,—a mythical bird that lived on dew over the fall of which it exercised contro, the Chintawaseh which possesses the attributes of the bird of Paradise and the Chintamani a peculiar golden yellow snake of very small size.



BUKIT CHINTAMANI,—a hill with a Sanskrit name.



Champaka Flowers.



A lotus pool in Kedah.

In many cases, Sanskrit names have been applied by Malays to different plants from those designated by the same expression in India. The common Malay term for a "flower" is "bunga" and "puspa" Sansk. puspa). The champaka (dedicated by Hindus to Krishna) is called by the Malays by the same name. The Malay name for lotus is the Sanskrit word "saroja." The lotus is also called in India by the name kamalam, pundarikam and patmam. The lotus still used as a symbol is a living relic of Hindu culture in Malaya.

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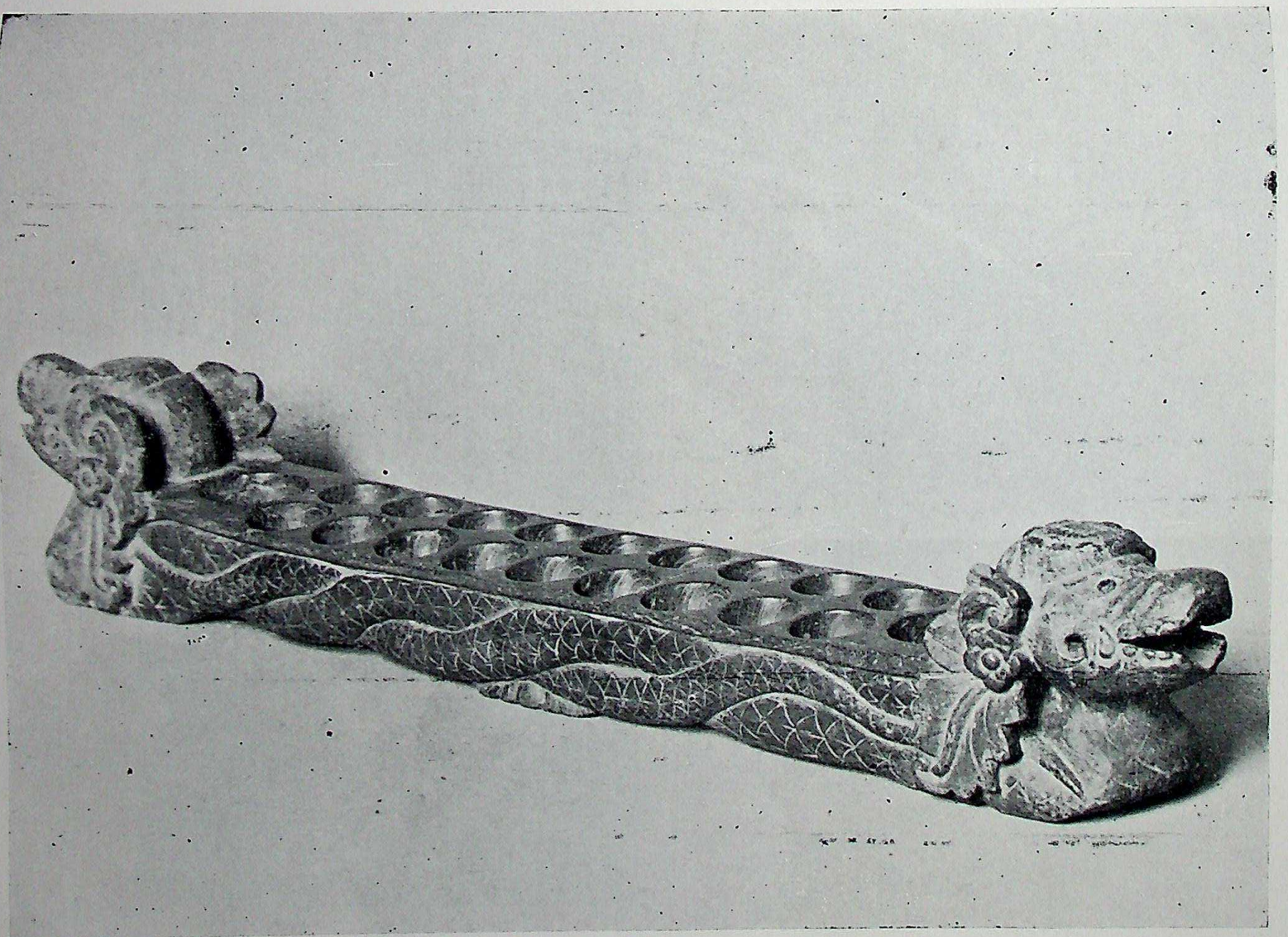

A Malay Game Board—Papan Chongkak used by Malay children for a game of Indian origin. Chongkak is the Malay version of the Indian game 'Pandi.' There are very many beautiful designs on these boards of which the most common is the boat shaped board.

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Two Malay girls at a game of Papan Chongkak.

Two Malay boys at a game of Papan Chongkak.

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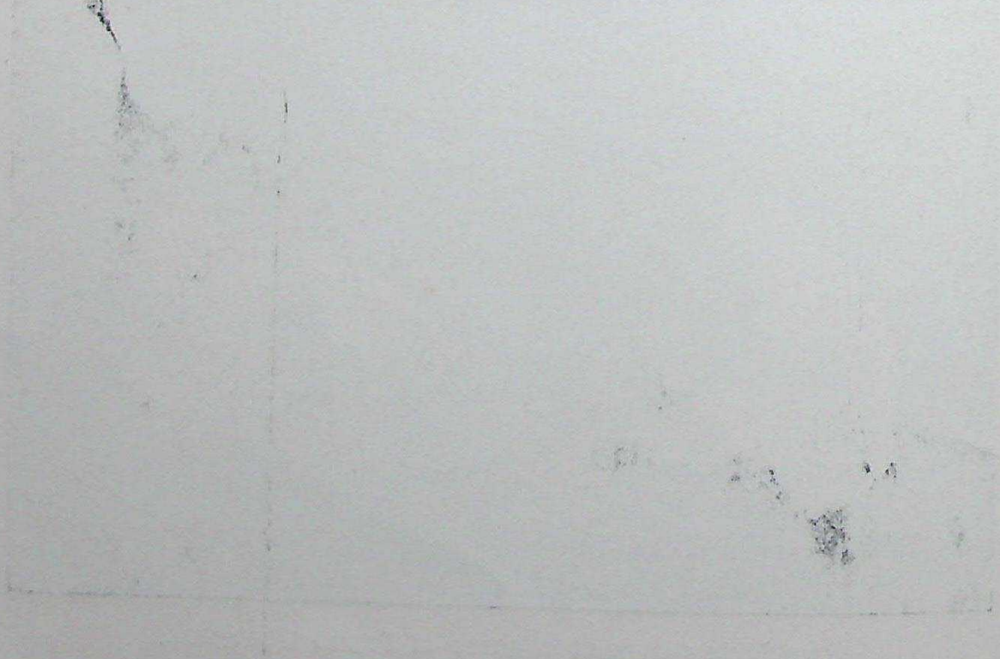

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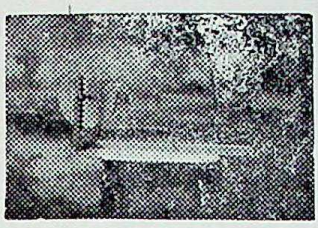
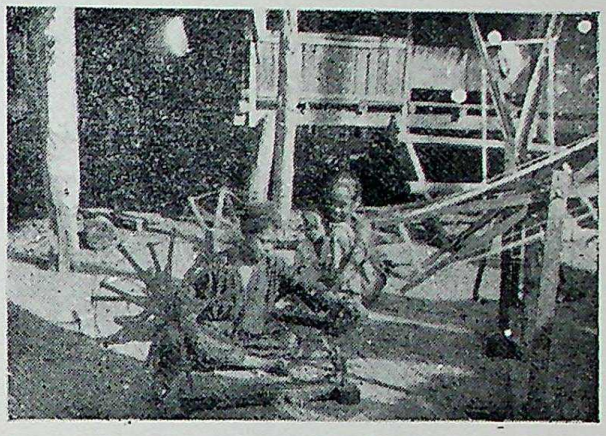


A photograph of the Malay Spinning Wheel sent to Mahatma Gandhi by the Author.



A Malay boy plying the spinning wheel

Two typical village scenes in Malaya.

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MODERN PERIOD

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Photo Buckeridge, Singapore

ST. ANDREW'S CATHEDRAL, SINGAPORE.

"One of the finest specimens of ecclesiastical architecture in the East." Built by early Indian convicts. Difficulties were solved by the use of models, and it is recorded that "the skill of the convicts never failed them, and their capacity as builders and carpenters never seemed to slacken." Even the working drawings for this edifice and other public buildings were prepared by the convicts.

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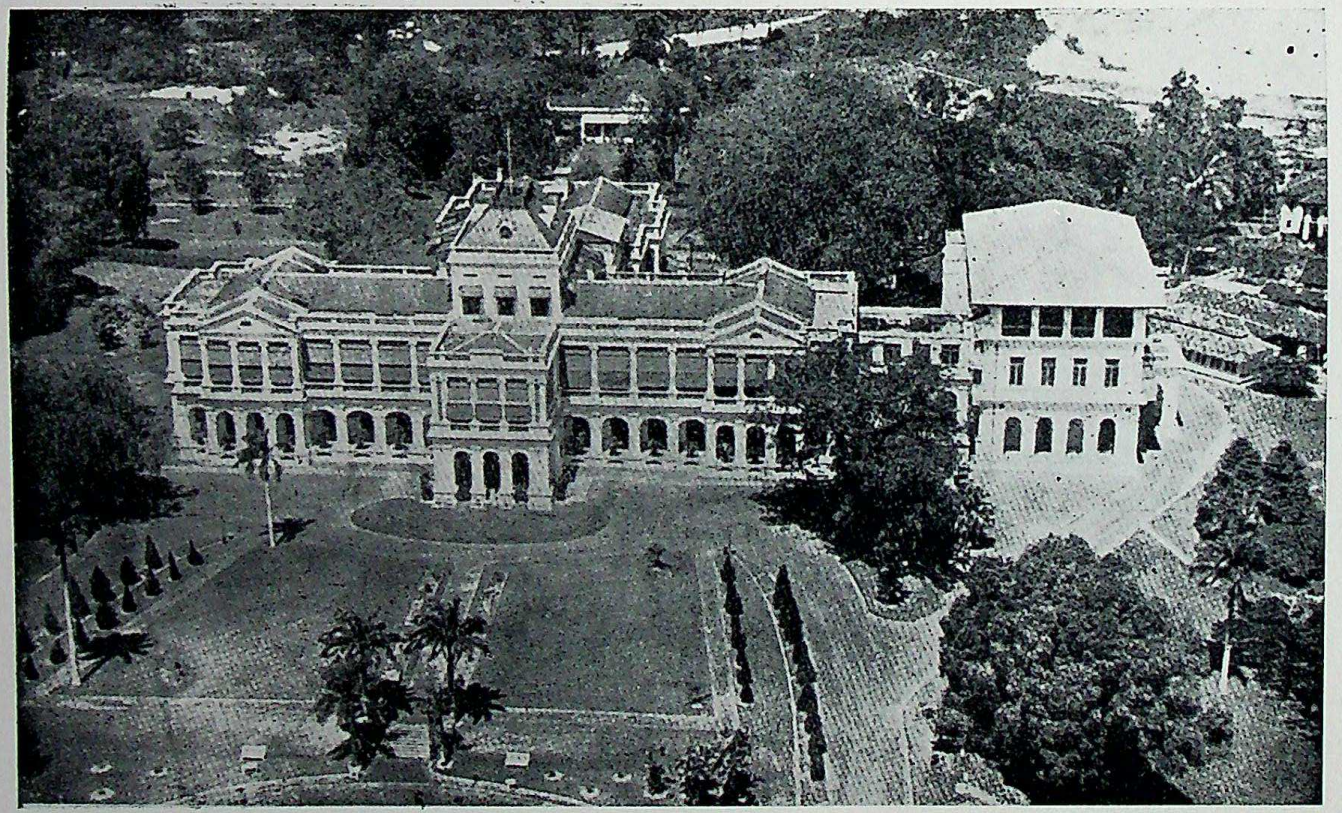

Photo by The Royal Air Force, Singapore

GOVERNMENT HOUSE,, SINGAPORE.
(An Aerial View).

Another outstanding monument of old Indian convict workmanship. It was completed in 1859, in time to permit Sir Harry Ord, the first Governor after the transfer of the Colony from the control of India to the Crown, to receive H.R.H. The Duke of Edinburgh.

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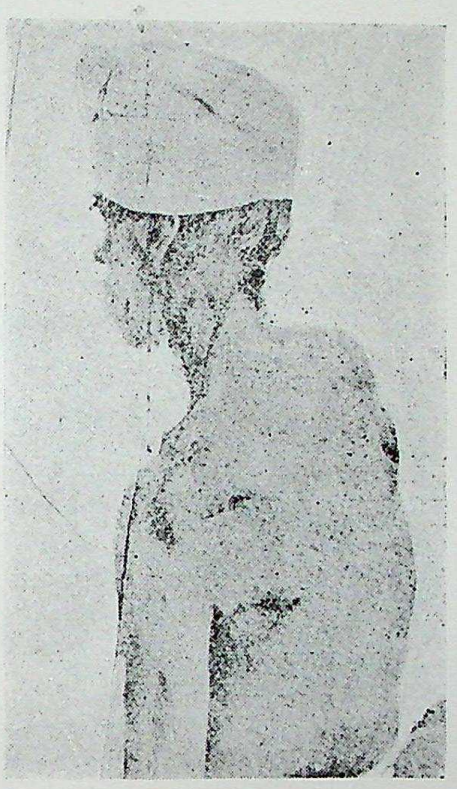

Ram Singh—An Indian hero of the Pahang War.

Not so long ago the British administration was not so fully established in the Malay States as today. In those days the British had to fight quite a few small troublesome wars with rebel Malay chiefs. In these petty wars it was the Sikhs whom the British mostly depended. A notable engagement between the Malays and British forces was the Pahang War of 1894 in which Sir Hugh Clifford played the leading part. A large part of the Sikh Police Contingent at Singapore had volunteered and fought under Sir Hugh Clifford. The hero of the episode was one Ram Singh who courageously attacked a swarm of Malays singlehanded, received thirty nasty wounds all over the body, and afterwards escaped in a dugout to warn the loyal Malay chiefs down the Pahang River. To him Sir Hugh Clifford has paid a warm tribute in his book *In a Corner of* Asia. "The network of scars on his brown skin," he writes, "will remind you of a raised map designed to display the mountain system of Switzerland. He is inordinately proud of them, and rightly so, say I, for which man among us can show such undoubted proofs of courage, endurance and self-sacrifice as this obscure hero?"

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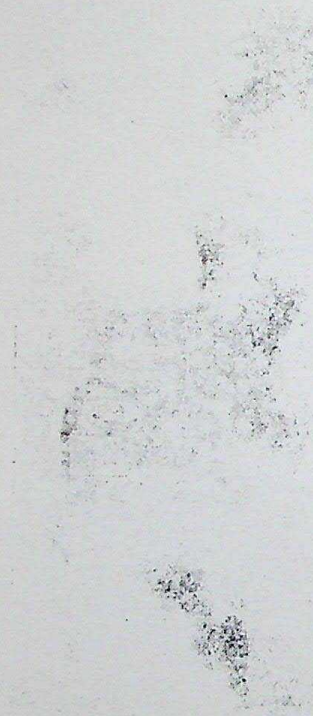

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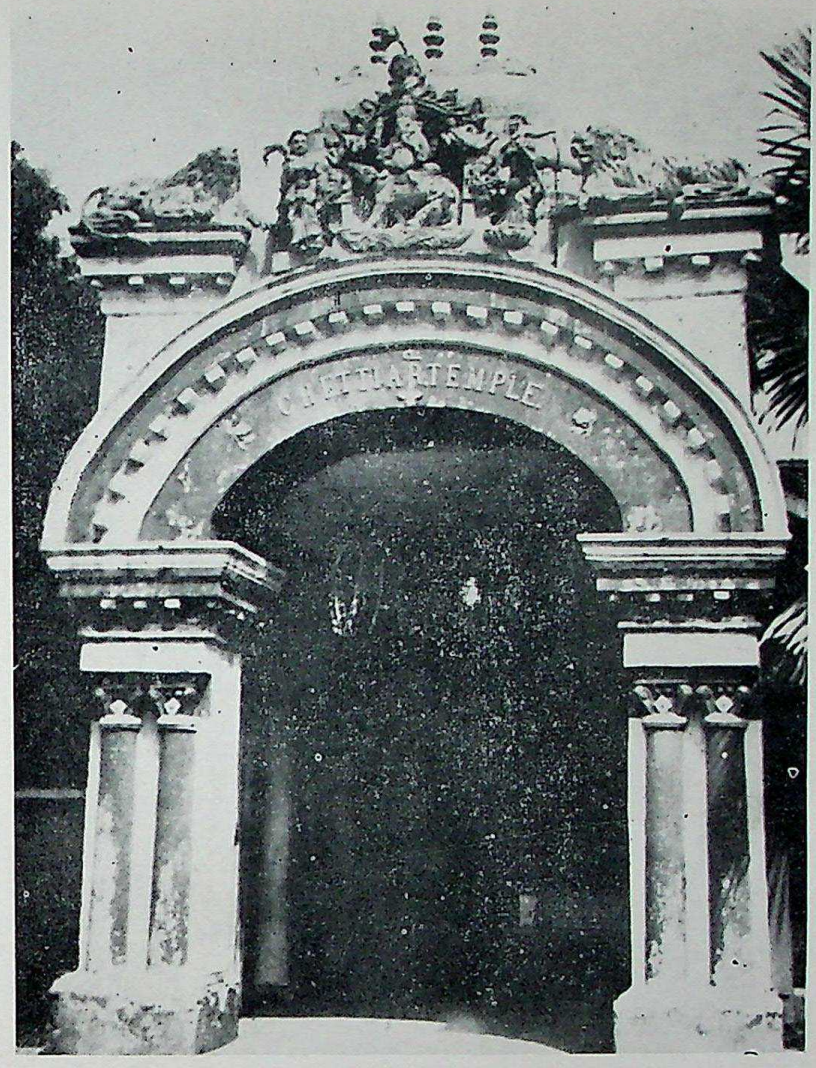

Hindu Temples in Malaya.

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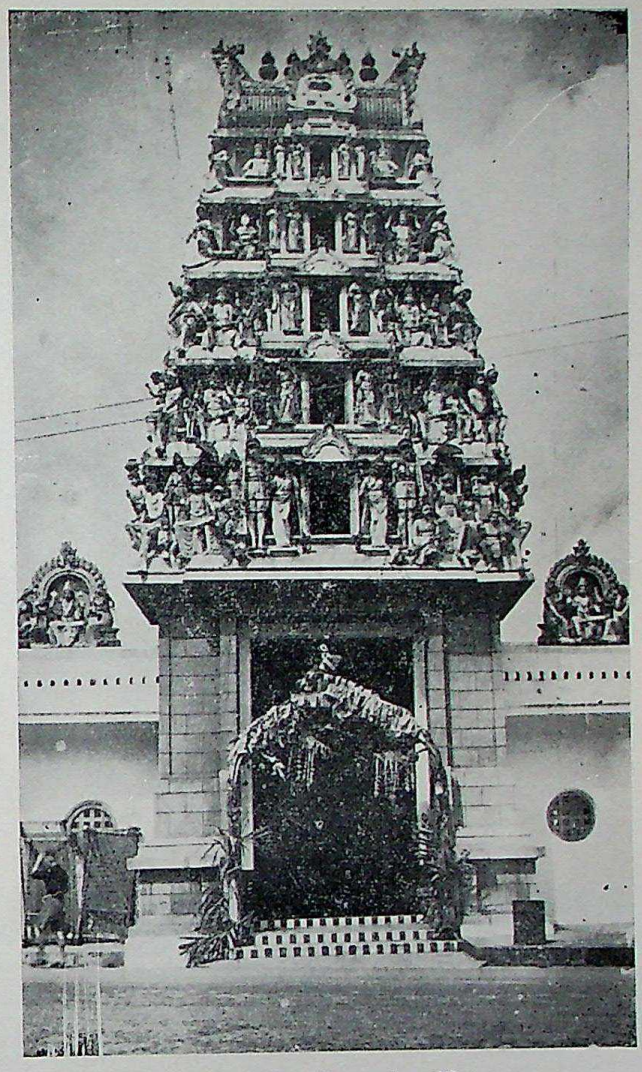
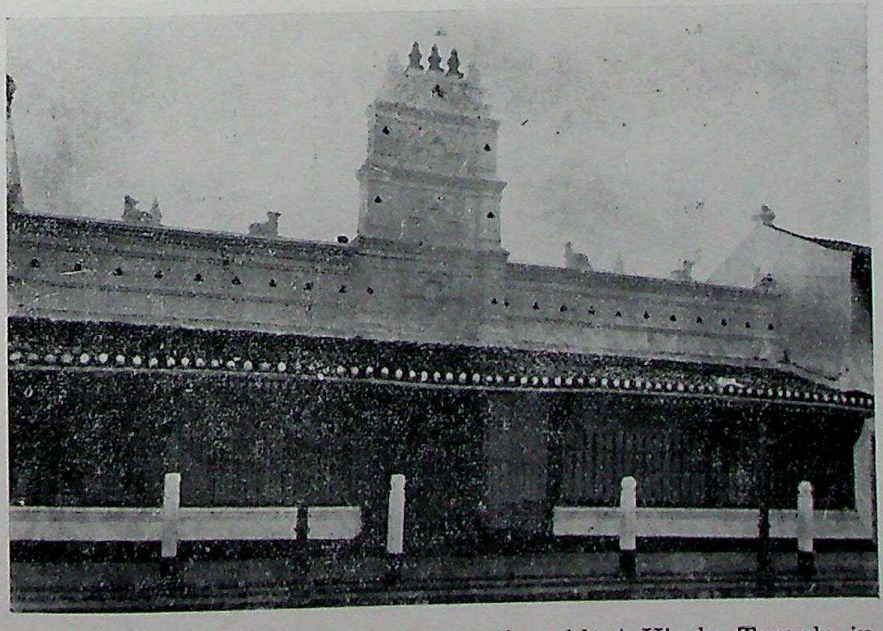
Batu Caves, Kuala Lumpur.



Sri Mariamman Temple, Singapore.



The Poyatha Vinayagar Temple, Malacca, the oldest Hindu Temple in Malaya built during Dutch times.

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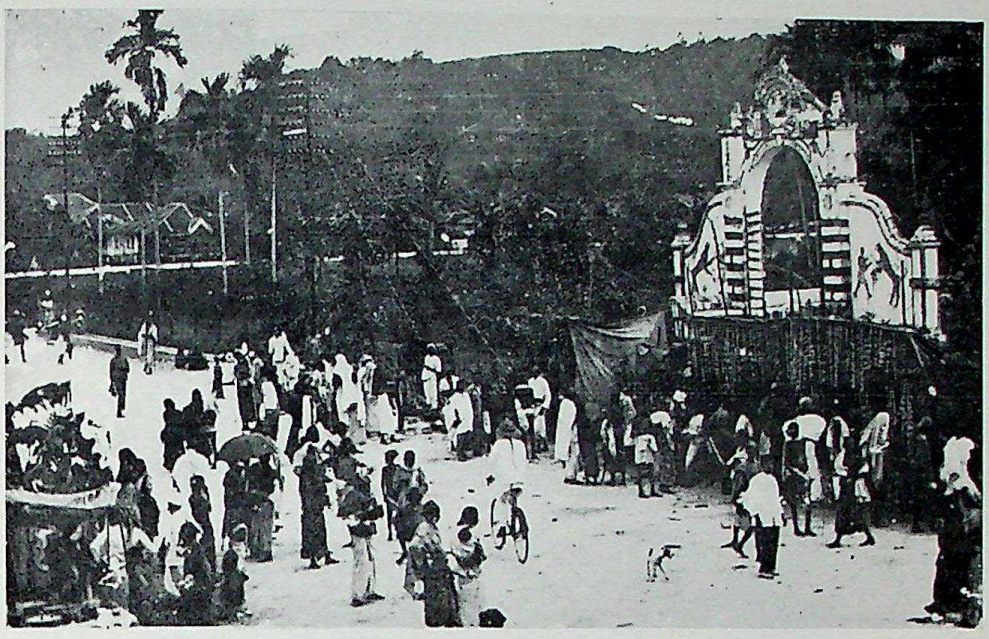

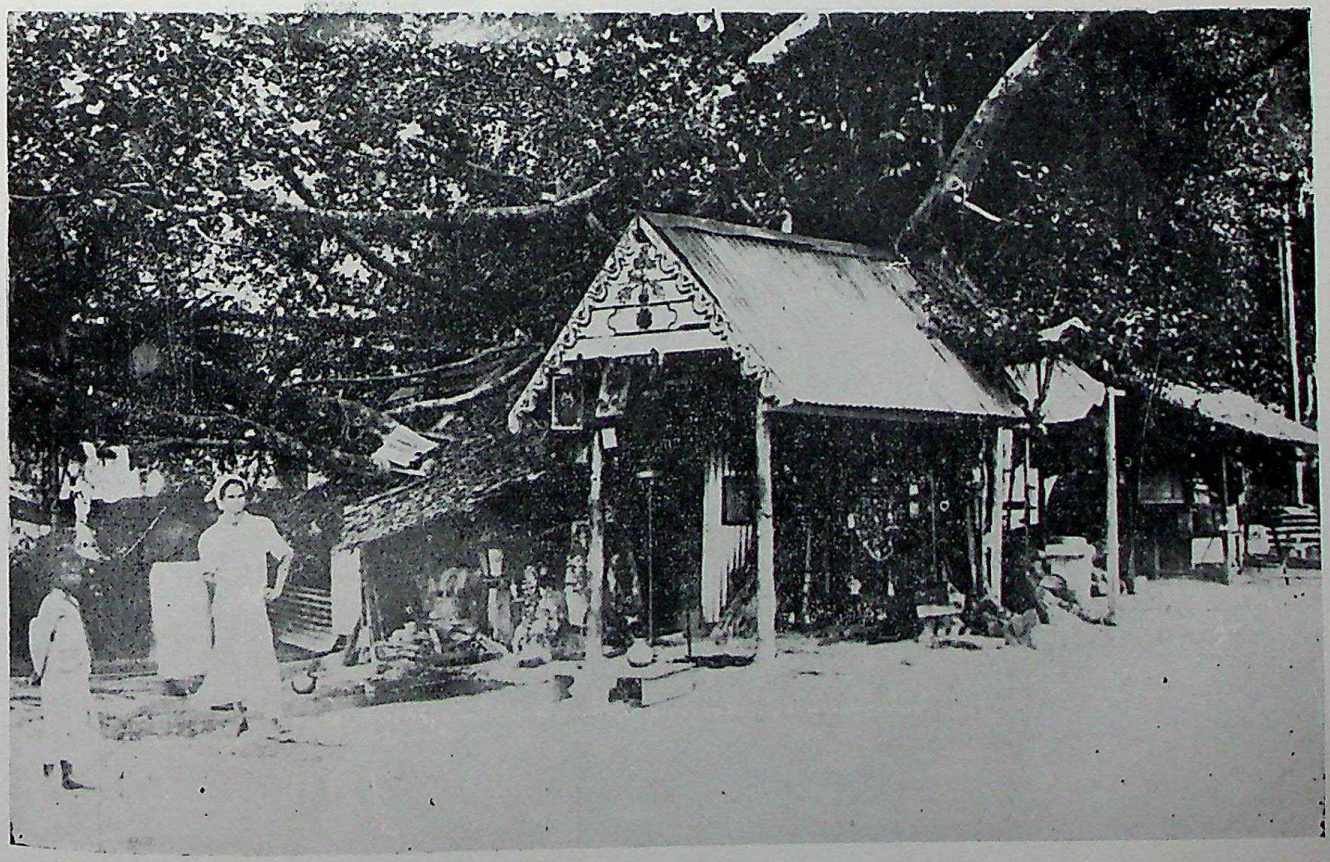

Hindu Temples in Malaya.—Seremban (top); Maran, Kuantan (below).

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Dr. Rabindranath Tagore in Malaya (1927).
(Photo—Author).

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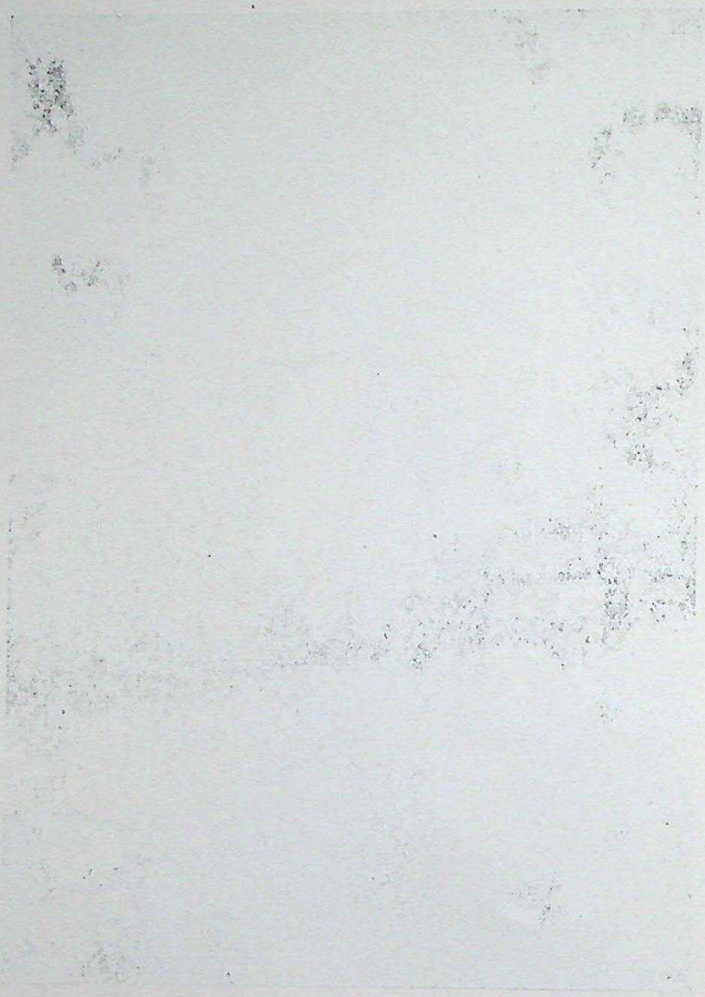

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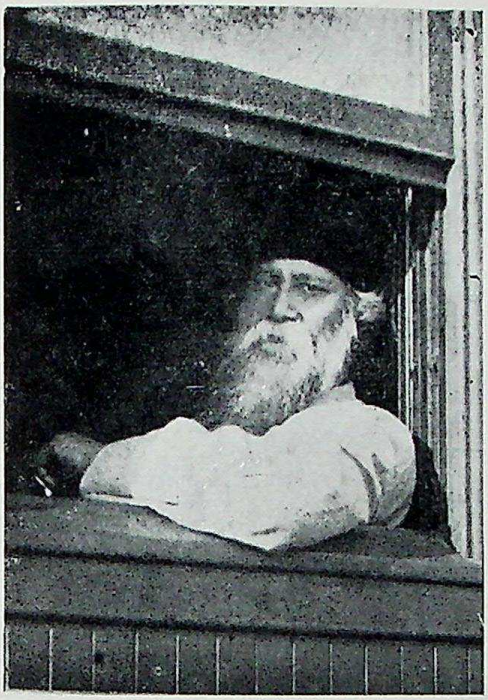

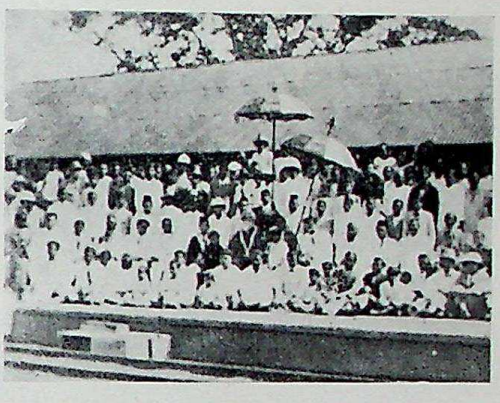

Dr. Rabindranath Tagore in Malaya (1927).
(Photo—Author).

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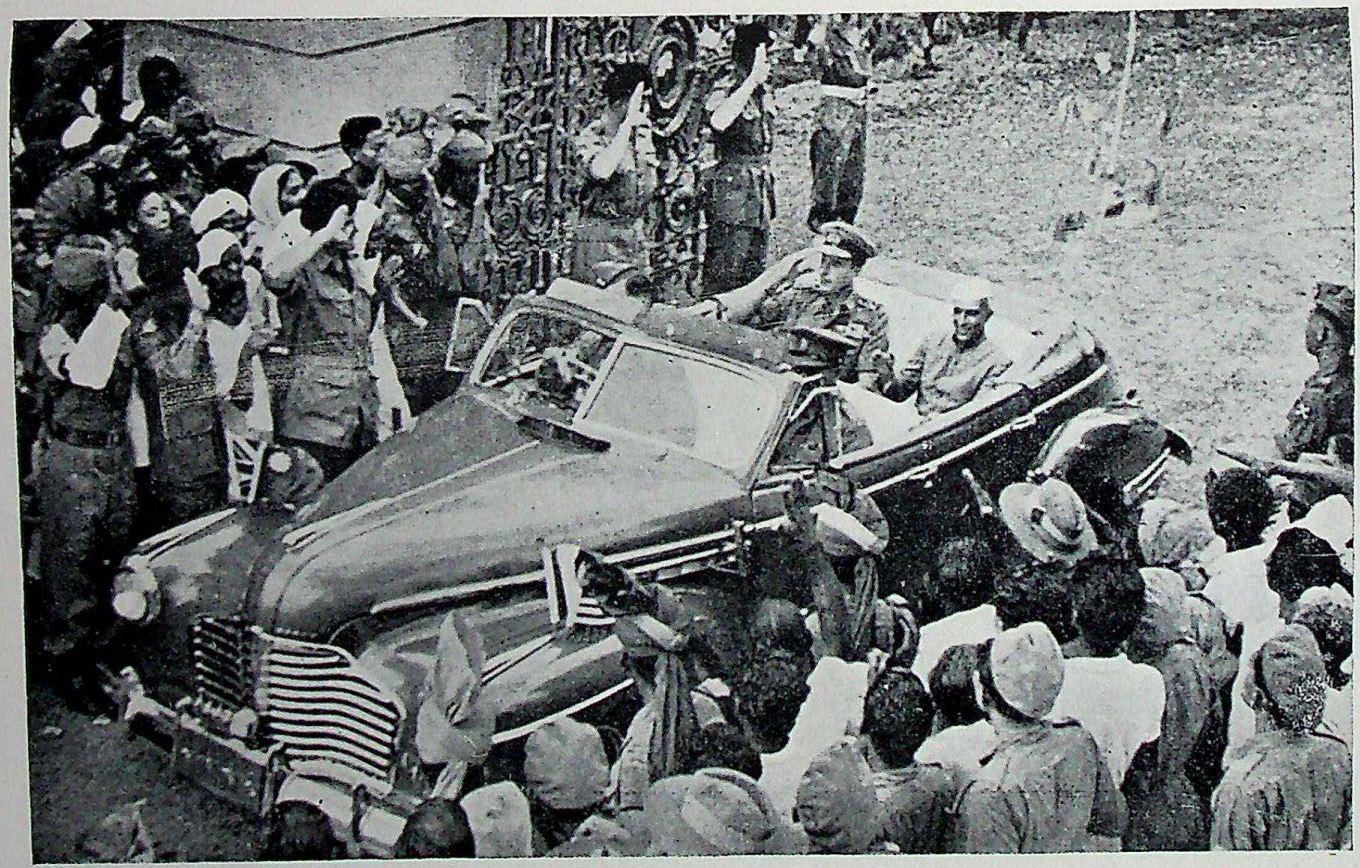

Earl Mountbatten, the Supremo with Shri Jawaharlal Nehru in Singapore, 1946.

A historic meeting when Shri Jawaharlal Nehru met the future Viceroy of India. It may well be said that the seeds of Indo-British goodwill were sown in the historic city of Singapore. Dennis Holman in his book "Lady Louis" says, "After lunch Mountbatten got into an open car with Nehru and together they drove through the streets of cheering Indians. Fantastic scenes greeted their arrival. The crowds went wild breaking cordons and swarming over the open space where the car had stopped. . . . The visit was a success and the Mountbattens made a staunch friend whose signed photographs now adorn their homes in London and Hampshire."

Photo: Ray Murphy's Last Viceroy, Earl Mountbatten, British official photo.

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SRI JAWAHARLAL NEHRU AND THE RT. HON. MALCOLM MACDONALD, COMMISSIONER-GENERAL SOUTH EAST ASIA, JUNE 1950.

SRI JAWAHARLAL NEHRU AT THE STATE BANQUET GIVEN IN HIS HONOUR AT RAFFLES HOTEL, SINGAPORE, ON JUNE 17th 1950. Sir Franklin Gimson, Governor of Singapore speaking. Sri Jawaharlal Nehru replying said, "I have always found it a little exciting to come to Singapore for a variety of reasons. One, that Singapore itself, by virtue of its position as a great international centre, as a place where many races mix, is exciting. Also because of its story, and though essentially founded by an Englishman built up subsequently, Singapore leads me back to think of an earlier period of the history of Malaya and indeed you will remember that even the name Singapore is derived from India."—Singapore P.R. Photo.

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जोहोरस्थ मलयविद्यापीठस्य संस्थापनमहोत्सवावसरे
स्वीक्रियतामियं नागपुरविद्यापीठनिवासिनां हार्दिकी कल्याणकामना।

नमः सभाभ्यः सभापतिभ्यश्च नमो नमः।
नमो गणेभ्यो गणपतिभ्यश्च नमो नमः।
नमो ज्येष्ठाय च कनिष्ठाय च नमः॥१॥
यथापः प्रवता यन्ति यथा मासा अहर्जरम्।
एवं हि ब्रह्मचारिणो धातरायन्तु सर्वतः॥२॥
इमा याः पंचप्रदिशो मानवीः पंच कृष्टयः।
वृष्टे शापं नदीरिवेह स्फातिं समावहान्॥३॥
मा भ्राता भ्रातरं द्विक्षन् मा स्वसारमुत स्वसा।
सम्यंचः सव्रता भूत्वा वाचं वदत भद्रया॥४॥
इदं हि भारतीमाल्यं श्रध्दाचंदनचर्चितम्
सौहार्द्यगुणसमृध्दं विद्यापीठस्युपायनम्॥५॥

GREETINGS IN SANSKRIT TO THE UNIVERSITY OF MALAYA.

Voice of Sanskrit was heard with appreciation at the inauguration of the University of Malaya in 1949 when, Shri Satish Kalelkar, formerly Asst. Professor in Benares Hindu University and later Principal of a constituent college in Nagpur University conveyed the felicitations on behalf of the latter, in Sanskrit verse.

The greetings which Shri Kalelkar described in Sanskrit as "this garland of felicitations woven with words of friendship and reverence" were ceremoniously presented to the Rt. Hon Malcolm Macdonald, the Chancellor of the University.

The following is the English Translations of the greetings which Shri S. D. Kalelkar read in Sanskrit.

On this great auspicious occasion of the inauguration of the University of Malaya, situated in Johore, please accept the sincere good wishes of the Members of the Nagpur University.

We offer our reverent salutations to all who are assembled here, to those that attend and to those that preside, to the mass of people and to their leaders, to every irrespective of age and position.

May seekers after truth come from all countries (here) even as the months are gathered into the year and waters into the sea.

Like a river after a shower carrying its flood, may all races and quarter of the sky carry their fulness.

May brothers never hate brothers, nor sisters hate sisters. May you possess a kindred spirit and a common cause speak words with good-will.

We of the (Nagpur) University offer this garland of felicitations woven with words of friendship and reverence.

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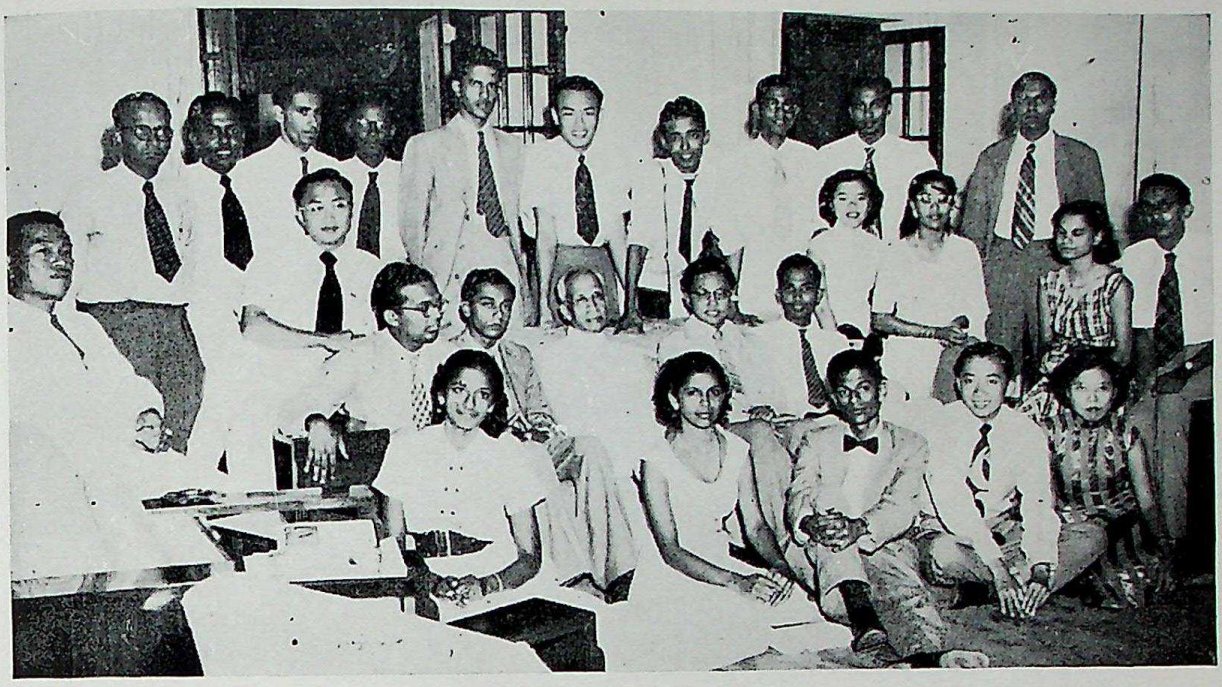

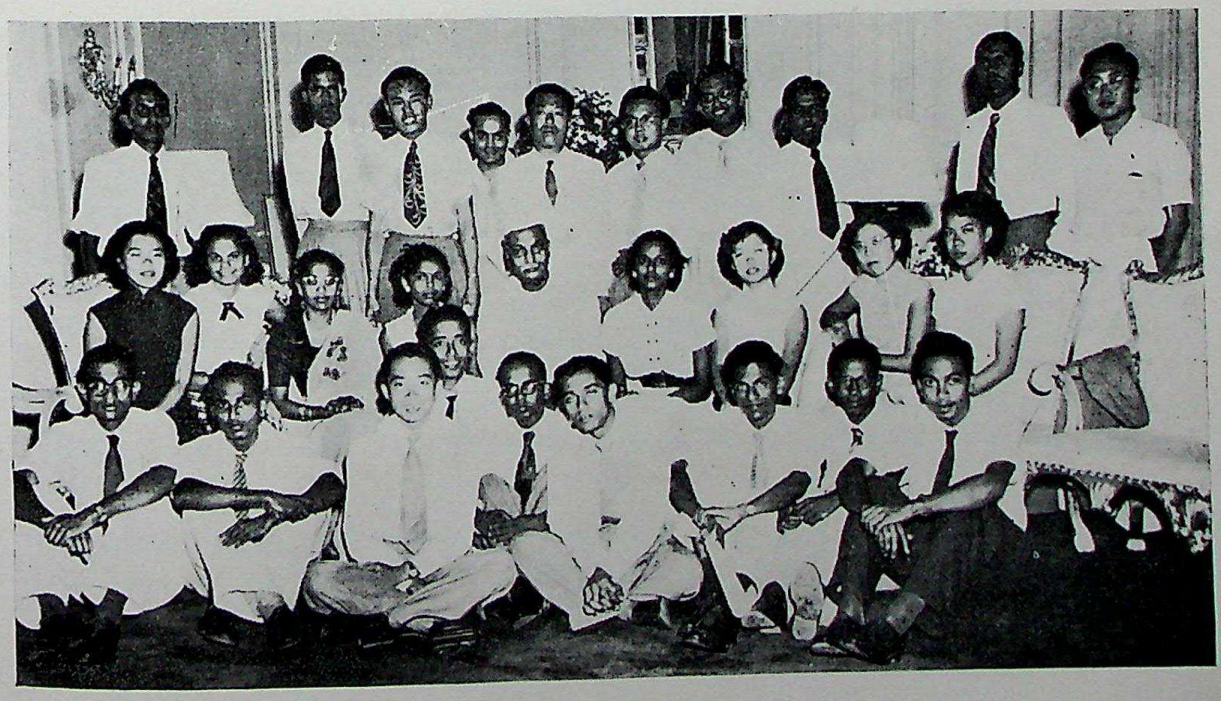

A party of students from the University of Malaya, were on a tour of India in 1953. Picture shows the students with Dr. Rajendra Prasad (below) India's President and with Dr. S. Radhakrishnan (top) India's Vice-President.

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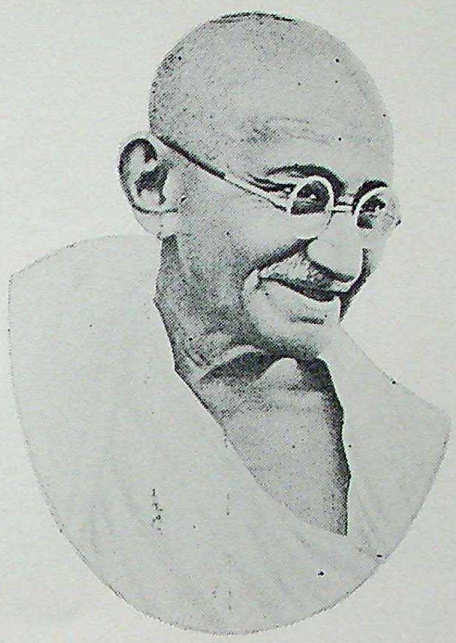

MALAYA PAYS HOMAGE TO THE MAHATMA

For nearly two weeks, from March 15 to 27 1948 thousands of Malayan throughout the country paid homage to Mahatma Gandhi's ashes which has been flown to Malaya from New Delhi. The ashes which were contained in a brass urn within a wicker basket and garlanded with flowers arrived at Singapore on March 15.

On March 19, 1948 the ashes were taken by plane by Mr. J. A. Thivy to Kuala Lumpur where over 1,000 people, including the representative of the High Commissioner and the representative of the Government of the Federation of Malaya, Mr. H. G. Hammet, the Deputy Chief Secretary, were at the aerodrome to receive them. During the three days, over 50,000 people paid homage to the Mahatma Gandhi's ashes.

On March 22, 1948 the ashes were flown to Kota Bahru, Kelantan, and then to Penang. On the following day, March 25, the urn was flown to Ipoh and on March 26 to Singapore where the ashes were immersed in the sea off Connaught Drive.

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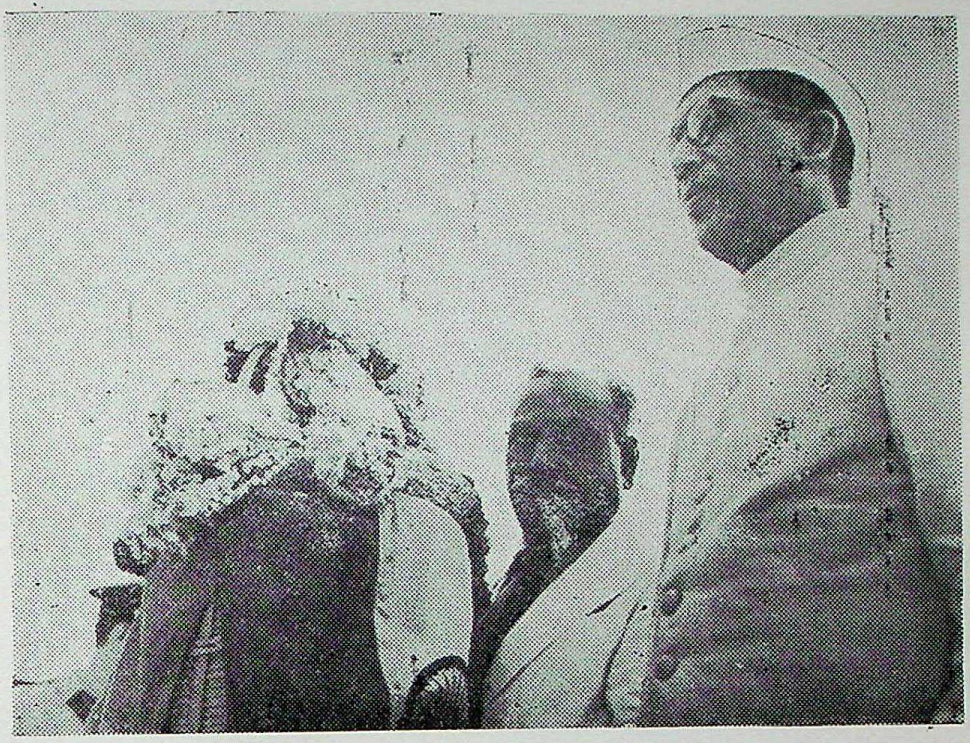
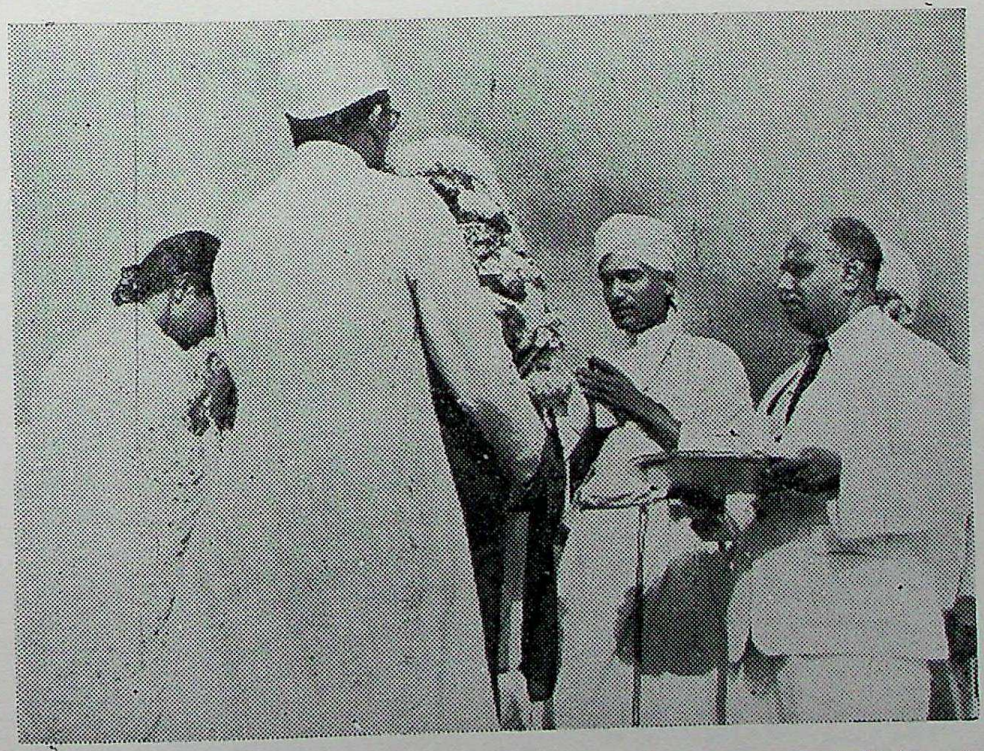


Gandhiji's Ashes in Kuala Lumpur.



Mr. J. A. Thivy, a former Representative of the Government of India at the Kuala Lumpur Aerodrome with Gandhiji's ashes. Others present include Swami Satyananda and the late Sir K. Ramachandra.

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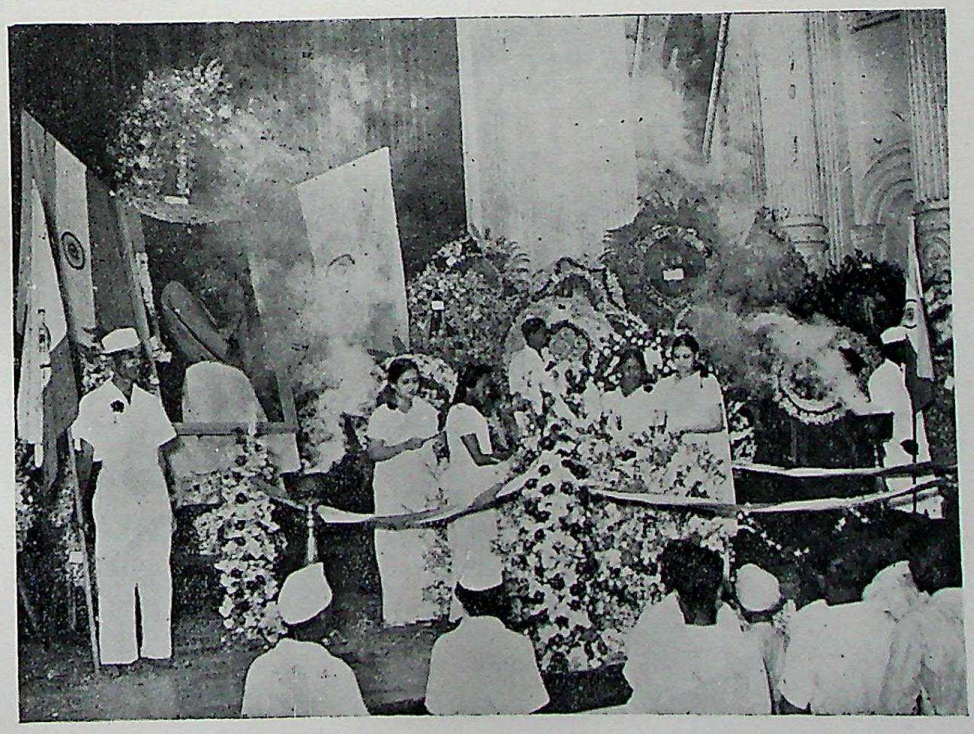
A scene inside the Victoria Memorial Hall, where Mahatma Gandhi's ashes were kept for public view. Large numbers of people of all nationalities, availed of this opportunity to pay homage to the great leader.



Day and night vigil was kept at the flower-decked dais at the Victoria Memorial Hall, where the urn containing Gandhiji's ashes was kept for public view. Picture shows women volunteers attending to oil lamps.

(G.I.I.S. Photo).

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The fifth meeting of the Colombo Plan Consultative Committee opened in New Delhi, India, Oct. 13, 1953. Ministers from 11 countries, officials from four others, and representatives of three United Nations Organisations attended. Delegates to the conference paid a visit to the spot where Mahatma Gandhi was cremated, and laid wreaths there. Dato Nik Ahmed Kamil, Member for Lands, Mines and Communications of Malaya, lays a wreath at the site of Gandhi's Cremation. It is customary to walk barefoot at the spot. — A.P. Photo.

Students of the University of Malaya paying homage to Gandhiji at Rajghat, New Delhi.

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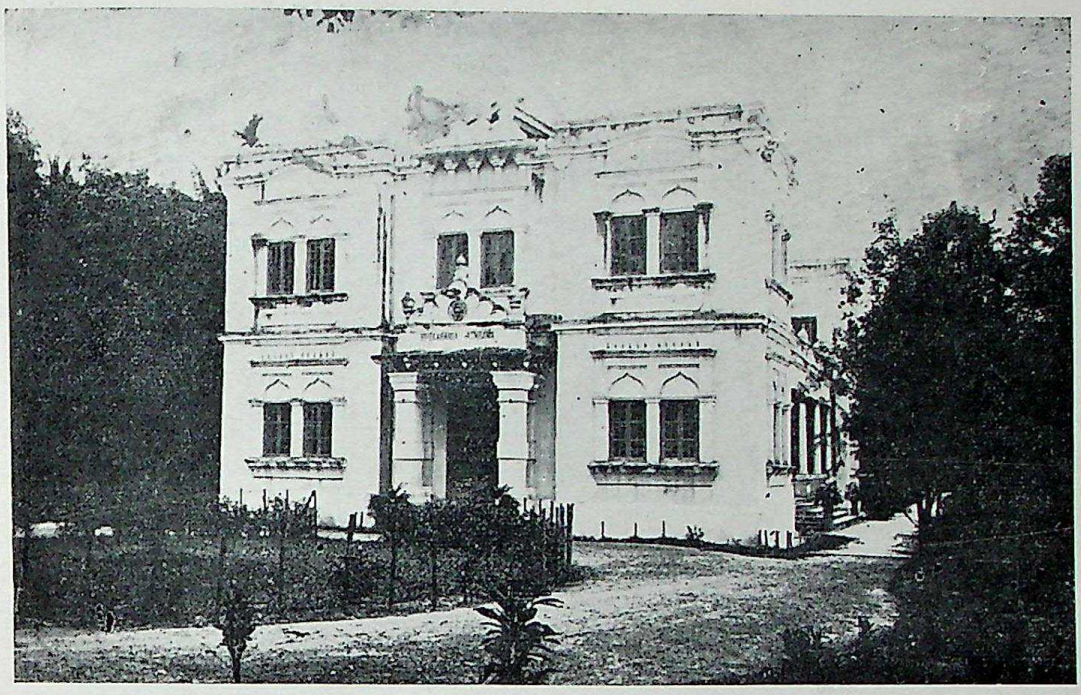
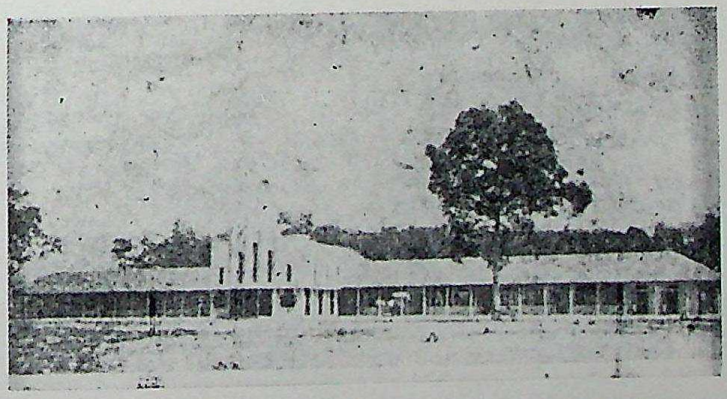


The Vivekananda Ashram, Kuala Lumpur—a memorial to Swami Vivekananda.



This fine building is a memorial to Mahatma Gandhi in the north-west Malayan town of Sitiawan. The quarter-million structure comprises a school up to the intermediate stage open to all communities and a lecture-hall and a library. Donations to this building fund were made by members of all the communities in Malaya.

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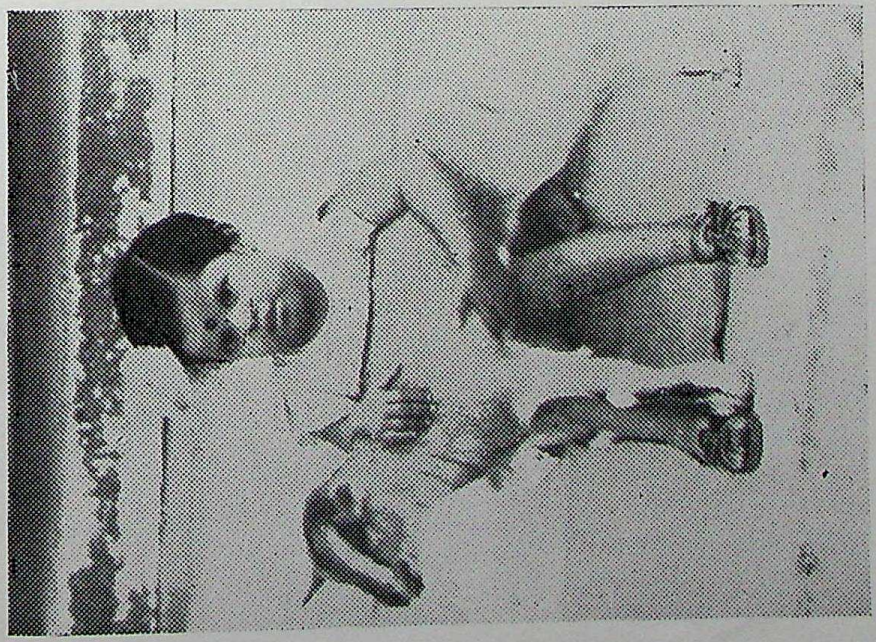
An Indian dance at a school concert in Singapore.



Rabindra Mani and her pet goat.

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Malay Magic	*W. W. Skeat*	*Macmillan & Co., London*	*1900*
Malay Poisons and Charm Cures	*J. D. Gimlette*	*3rd ed. J. & A. Churchill, London*	*1929*
A Manual of the Malay Language	*W. E. Maxwell*	*Kegan Paul*	*1907*
Sri Rama	*W. E. Maxwell*	*J.S.B.R.A.S. Vol. XVI pp. 1-115*	*1886*
The Chiri	*W. E. Maxwell*	*J.S.B.R.A.S. Vol. IV pp. 80-101*	*1880*
Mantra Gajah	*W. E. Maxwell*	*J.R.A.S.S.B. XLV 1-53*	
Malay Fairy tales—Sri Rama Malay Text & English translation	*W. E. Maxwell*	*J.R.A.S.S.B. XVII, 95-115*	
Antiquities of Province Wellesley	*W. E. Maxwell*	*XLIX 71-86 J.R.A.S.S.B. 1-114*	*1878*
Aryan mythology in Malay tradition	*W. E. Maxwell*	*J.S.B.R.A.S. Vol. XV 399-409*	*1881*
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Sanskrit in Indonesia	*J. Gonda*	*George Allen and Unwin*	*1954*
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Little Vehicle	*Alan Houghton Brodrick*	*Hutchinson*	*1947*

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Appendix I

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THE CHRI OR CORONATION ADDRESS

I

In Leyden's Malay Annals (London 1821, p. 24) is printed in Bengali characters a Malacca *chiri*, which perhaps was corrupt from the first and seems to show Tamil influence, as *visarga* appears to be represented in it not only by *-ha* but also by *-ka*. With extreme diffidence a distinguished Sanskrit scholar ventures the following interpretation, remarking that *prasasti* of this kind are usually in rhymed prose.

Aho svasti Ho! hail!

pahaka [hopelessly corrupt or ? *paduka*] *tra* corrupt.

sri-maharajah svarat the fortunate great king, the autocrat.

sapatna-praharana smiting rivals.

of the earth or *bhumi-bhajana* rated with valour (ranging over) the vessel may be a separate title: compare the synonym *avani-bhajana* assumed by Mahendravikrama Pallava.]

mukuta-ratna-hrta-tribhuvana who seizes or ravishes the three worlds by the jewels of his crown.

sparsa-kriya-vitatanka by the action of whose touch sufferings or pains are dispelled.

dharma-vag-yata restricted to speech of righteousness. [Doubtful because in classical Sanskrit *vag-yata* always means 'silent.']

sarana-vitarana-simhasana-vara whose fine throne bestows protection.

vikrama-ranarnava-navikah pilot over the ocean of battle by his valour.

sadayanudevaviha [corrupt but containing the adjective *sadaya*].

para-vadi-[*dusikah*] confuting oppont disputants.

mauna-muni-manikah honouring saints *of silence* [*or perhaps manya-muni* 'saints deserving honour,' though *mauna-muni* are known in India].

sri-dharma-rajadhiraja fortunate overlord of kings of righeousness.

rajya-paramesvarah supreme lord of the kingdom [we should expect *raja-*].

In JRASSB. 1882 X, p. 287 from four MSS. of the "Malay Annals" at the Library of the Royal Asiatic Society, London, is printed in Arabic characters the following:—

Aho svasti (corrupted *susnt and sust*) *paduka sri maharaja sraat* (or *craait*) *sri spt bhuvana suran bum buji bal pikrama nglng* (or *sklng*) *krna* (or *krt*) *mkt* (? *mukuta*) *rana* (or *ratna*) *muka tri bhuvana prlrsng* (or *prasng* or *prsng*) *skrit bna tngk drmun* (or *derma rana*) *bsran* (or *shran*) *kt ran singgasana wan* (or *ran*) *vikrma wan* (or *udt*) *runb* (or *rtn* or *runi*) *plaudk* (or *plauik*) *sdila diw did praudi* (or *prauidi*) *kal mul muli malk* (var. *malik*) *sri-dharma-rajadiraja permaisuri*. Evidently this is identical with I above.

II

In the *Journal of the Royal Asiatic Society, London*, 1881, p. 82 Maxwell has printed a Perak *chiri*, a farrago of Sanskrit, Arabic and Malay, which like the Malacca *chiri* shows Tamil influence in such forms (usual in all Malay as *pavala* and *manikam*, which are nearer to the Tamil *pavalam* and *manikam* than to the Sanskrit *pravala* and *manikya*).

Sastata[1] *sastatab parmadah*[2] *parkhara parkhanah parmakab parmakam saujana*[3] *saujanam bhawana* [4]*bawanam bakarma bakarnam*[5] *sawarna*[6] *sawarnam banki bica tunikah tingi dari darandah*[7] *dari darakkata malarakta*[8] *mahdeya baupala biram*[9] *bidariam*[10] *nilam*[11] *pawalam*[12] *murdakam kaumalam*[13] *sawarna*[14] *manikam*[15] *shahra Allah badan badana badana Allah tajila jibarat samasta parwaban sanam awinna karti nagari nugara sari Saguntang Maha Meru dipatikatu izna payanti aho sawasti maha sawasti Maharaja Indara Candara baupati*[16] *bahutan* anu *karunia nama* anu *tawat jiwat pari parnanta* tegoh menegohkan *stia bakti* ka-bawah *duli paduka seri* Sultan 'adilu'llah wazaina kayubaki dilanjutkan Allah kerajaan *paduka seri* Sultan Muzaffar Shah Zillu'llahi fi'l-'alam bi-rahmati kaya arhama al-rahimina.

The parts not underlined are partly Malay and partly corrupt Arabic. The transliteration differs a little from that of Sir William Maxwell, who makes *wau* = not *au* but *o*. This chiri was used apparently not to instal a Sultan but to bestow a title on a chief "to bind him to loyal service beneath the feet of the gracious Sultan, fount of Allah's justice, whose rule be prolonged, the gracious Sultan Muzaffar Shah, shadow of Allah upon earth. One may infer that this ruler was Muzaffar Shah, founder (ca. 1530 A.D.) of the Malacca dynasty in Perak.

The same distinguished Sanskrit scholar has suggested the following interpretation of individual words:—

[1]*svasti* hail! [2]*parama* highest, chief. [3]*sujana* virtuous (or *saujanya* goodness). [4]*bhavana* manifestation, meditation (or *bhuvana* being, man, heaven, place of being). [5]*vikrama* valour. [6]*suvarna* gold. [7]*daridra* poor. [8]*malarakta* dirt and blood. [9]*bhupala vira* king-hero. [10]*vaidurya* beryl. [11]*nila* turpuoise, sapphire. [12]*pavala* (Sanskrit *pravala*) coral. [13]*komala* tender. [14]*suvarna* gold. [15]*manikya* ruby. [16]*bhupati* lord of the earth.

—(From J.R.A.S.M.B. Vol. 12 No. I 1934).

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Appendix II

IMPORTANT DATES

Ca 1—700 A.D.—Hindu immigration into the East Indian islands.
Ca 200—Java peopled by Hindu races.
A.D. 4th—Early 8th century—Indo-Javanese period.
400 C.—Inscriptions (Buddhist) in Province Wellesley.
A.D. 700—First Indian settlers in Kedah
Ca 750-860—Sailendra dynasty.
Ca 800-850 A.D.—Building of Borobudur.
860—15th century; East Java period.
900-1000 — Palembang the chief power in Sumatra conquers, Kedah, Kelantan, Trengganu and Pahang.
Building of Prambanam.
1025—Indians occupy briefly the territory of Sri Vijaya.
1000-1250—More river settlers. Thai found Siam.
1005—Palembang rules Kedah and other countries.
1250—The first Muslim settlers from India.
1250-2350—Singapore founded by Palembang.
1292—Marco Polo visits Sumatra.
1350—Majapahit destroys the power of Palembang, destruction of Singapore (Temasek) by Majapahit. Refugees from Java found the port of Malacca.
1400—King Paramesvara of Malacca becomes a Muslim—Mohamad Shah.
1405—Cheng Ho, ambassador of the Chinese emperor visits Malaya.
1407—Tombstones at Bruas, Pasai and Geresek; Indian workmanship.
1411—Paramesvara pays a visit to China.
1414—Malacca accepts Islam.
1450—Malacca was at its highest power; ships from China, Java, Sumatra and India come to Malacca to trade.
1419—Rule of Sultan Mansur in Malacca, Pahang, Selangor, Negri Sembilan and Johore come under Malacca.
1511—The Portuguese under Albuquerque's conquer Malacca.
1467—Malay Muslim tombs at Pengkalan Kempas.
1498—Vasco Da Gama reaches Calicut in India.
1509—The first Portuguese ships arrive in Malacca.
1498-1640—Struggle between the Portuguese, Malay and Achinese.
1578—Drake visits Malayan waters, voyage round the world.
1591.—James Lancaster calls at Penang.
1599—First Dutch ships arrive in Moluccas.
1640—Dutch occupy Malacca.
1641—Capture of Malacca by Dutch from Portuguese.
1699—Death of last Sultan of Malacca line at Johore.
1700-1750—Bugis invasions.
1773—First union of the Negri Sembilan states.
1743—Bugis chief becomes Sultan of Selangor.
1780—Sultan Iskandar Shah of Perak suzerain of Selangor.
1786—Captain Light at Penang.
1791—Further treaty for Penang with the Sultan of Kedah.
1795—Malacca first acquired by the British.
1800—Province Wellesley acquired.
1818—Malacca returned to the Dutch.
1819—Founding of modern Singapore
1821—Kedah overran by the Siamese.
1824—Treaty with Tungku Long; Dutch agree to British ownership of Singapore. Malacca becomes British.
1821-26—Siamese dominant in Peninsula; Selangor and Perak protected from them by British. Siam recognizes British rule over Penang.
1831—Naning War. Naning becomes part of the Malacca territory.
1850—Development of Chinese enterprise in the Peninsula; clashes with Malays.
1867—The Straits Settlements becomes a Crown Colony; Sir Harry Ord the first Governor.
1871—Treaty between England and Holland re Achin.
1874—Treaty of Pangkor; first British Residents in Perak, Selangor, Sungei Ujong.
1873—Sir William Jervois, Governor. Murder of Mr. J. W. W. Birch; Perak War.
1876—Sir Hugh Low becomes Resident in Perak.
1895—Treaty of Federation.
1895—Modern state of Negri Sembilan formed.
1909—Treaty with Siam, Kedah, Perlis, Kelantan and Trengganu come under British influence. The Federal Council constituted.
1914—Treaty with Johore; first British Adviser appointed.

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INDIA AND MALAYA THROUGH THE AGES

by S. Durai Raja Singam,
Abdullah School, Kuantan.

With a Foreword
by Sri Jawaharlal Nehru.

India and Malaya through the Ages is mostly composed of pictures of rare relics of immense historical value. The annotations and explanatory notes given below the various pictures by the author are very revealing and they most forcefully impress upon the reader the tremendous significance of the cultural influence which India had exercised over Malaya in the past.—G.S.M. in the *Indian Daily Mail, Singapore.*

* * *

Thanks to the author's industry in searching through journals of museums and learned societies and in other sources, we are here presented with a remarkable series of photographs showing practically every relic of ancient India that has ever been found in Malaya.—Cecil Street in *'On the Margin' Straits Times, Singapore.*

* * *

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* * *

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* * *

This book contains a rare collection of about one hundred and fifty carefully chosen photographs with explanatory texts. Those in possession of or, have read the author's brochure entitled *Malay's Cultural Debt to Inda* will undoubtedly find the present book a very useful complement. The printing and get up of the book is excellent. We congratulate Mr. S. Durai Raja Singam for his noble arduous effort in bringing out such a valuable book of an illustrated history of Indo-Malayan cultural links. --*Dharma, Kuala Lumpur.*

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This booklet on Malaya's cultural indebtedness to India has the merit of showing Malaya as a whole in its multiform aspects. The material included varies from photographs of Gandhi and Nehru to maps of Malaya, works of art, village scenes, and local craftsmanship. There is no extensive text, the author being of the opinion that the pictures speak for themselves, but each illustration is accompanied by a short legend. The works of art reproduced are in themselves of great interest, since they are not otherwise known to the public in general. A particularly charming idea is the *greetings to the public* conveyed by the photograph of a dancer in the first movement of a classical Malayan dance.—Mirella Leui D'Ancona in *Artibus Asiae, Ascona, Switzerland.*

* * *

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* * *

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* * *

The book is full of photographic plates about Malaya's dancing, art. customs, relics, and inscriptions.—*The Maharatta, Poona.*

A significant pictorial history of influence of India upon Malaya over the centuries.—*Philosophic Abstracts, New York.*

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A Memorial Volume

Edited by S. DURAI RAJA SINGAM

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